

GOVERNMENT OF INDIA

DEPARTMENT OF ARCHAEOLOGY

**CENTRAL ARCHAEOLOGICAL  
LIBRARY**

---

CALL NO. **069.05 B.M.Q**

D.G.A. 79.

DELHI BOOK BINDING HOUSE  
2492/93, Chitly Qabar,  
DELHI.



THE BRITISH MUSEUM QUARTERLY

VOLUME XIV: 1939-40





# THE BRITISH MUSEUM QUARTERLY

VOLUME XIV: 1939-40

34.61



067.05

B.M.Q.

705

B.M.Q.

LONDON  
PUBLISHED BY THE TRUSTEES

1940

CENTRAL ARCHAEOLOGICAL  
LIBRARY, NEW DELHI.

Acc. No. .... 34161 ...  
Date..... 4.6.58 .....  
Vol. No. .... 069-05 / B. M. f

PRINTED IN GREAT BRITAIN AT THE UNIVERSITY PRESS, OXFORD  
BY JOHN JOHNSON, PRINTER TO THE UNIVERSITY

# CONTENTS

## DEPARTMENT OF PRINTED BOOKS

Translations of the Works of Charles Dickens . . . . .	59
The Kipling Bequest . . . . .	93

## DEPARTMENT OF MANUSCRIPTS

Diary of the Moravian 'Congregation of Pilgrims' . . . . .	5
Diaries of Robert Needham Cust, 1842-1909 . . . . .	7
The William Morris Manuscripts . . . . .	8
'Aut Caesar Aut Nihil' . . . . .	56
A Hazlitt Letter . . . . .	57
Robert Nelson Correspondence . . . . .	57
A Letter of Keats . . . . .	58
Membra Disiecta, Second Series . . . . .	79
Middle-English Devotional Pieces . . . . .	87
Early Poems of Sir Arthur Gorges . . . . .	88

## DEPARTMENT OF PRINTS AND DRAWINGS

The Schwerdt Collection of Sporting Prints and Drawings. . . . .	12
Drawings by Charles Shannon, R.A. . . . .	36
Wood-Blocks by William Blake . . . . .	37
John Downman's 'Original First Studies of Distinguished Persons' . . . . .	60
Fifteenth-Century Italian Nielli and Engravings . . . . .	100

## DEPARTMENT OF EGYPTIAN AND ASSYRIAN ANTI- QUITIES

The Late Sir Robert Mond's Bequest (continued) . . . . .	1
The Alnwick Collection of Egyptian Antiquities . . . . .	27
Hebrew, Palmyrene, and Hittite Antiquities . . . . .	31
Fragments of an Early Sumerian Inscribed Bowl . . . . .	32

## DEPARTMENT OF BRITISH AND MEDIEVAL ANTI- QUITIES

Two Saxon Sculptures from Cheshire . . . . .	35
A Vincennes Porcelain Clock-Case . . . . .	54
A Celtic Linch-Pin . . . . .	77
The Arthur Hurst Bequest of European Porcelain and Pottery . . . . .	78

## DEPARTMENT OF ORIENTAL ANTIQUITIES AND OF ETHNOGRAPHY

### Oriental Antiquities

A Chinese Lacquer Box of the Early Fifteenth Century . . . . .	37
Antiquities from the Indus Valley . . . . .	41
The Eumorfopoulos Lacquer Toilet-Box and Blue T'ang Horse . . . . .	49
The Kington Baker Bequest . . . . .	53
Moor's <i>Hindu Pantheon</i> . . . . .	102

### Ethnography

Bronze Head from Ifé, Nigeria . . . . .	75
---	----

## DEPARTMENT OF COINS AND MEDALS

Greek Coins . . . . .	33
Some New Greek Coins. . . . .	95
A New Roman Coin . . . . .	97
Indian Coins . . . . .	98
Medals of War and Peace . . . . .	99

PRINCIPAL ACQUISITIONS . . . . .	42, 67, 103
----------------------------------	-------------

EXHIBITIONS . . . . .	16, 114
-----------------------	---------

PUBLICATIONS . . . . .	25, 115
------------------------	---------

APPOINTMENTS . . . . .	115
------------------------	-----

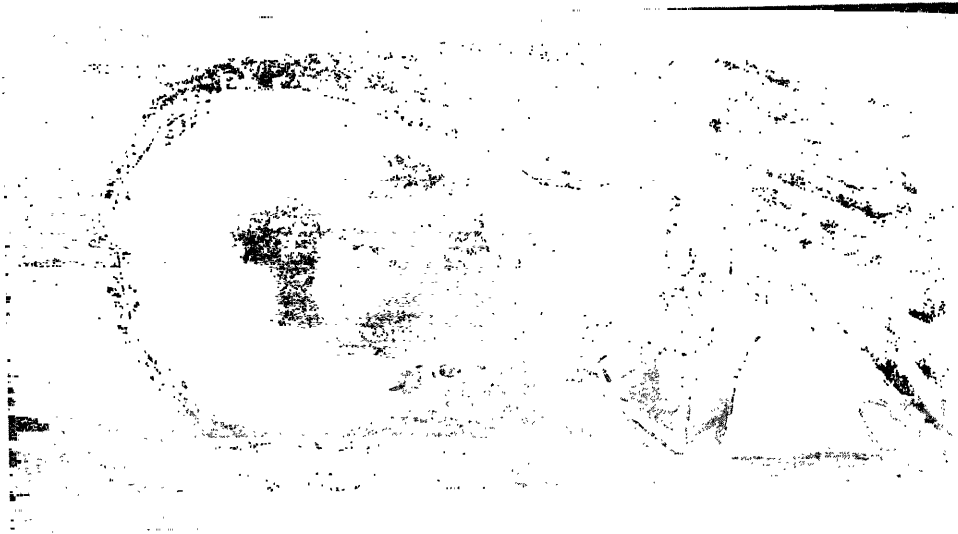
# PLATES

I. <i>a, b</i> , Egyptian Mummy Portraits from Sir Robert Mond's Bequest . . . . .	<i>Frontispiece to No. 1</i>
II. <i>a</i> , Egyptian Stone Vase in shape of a Frog . . . . .	<i>To face page 2</i>
<i>b</i> , Archer's Loose . . . . .	2
<i>c, d</i> , Portrait Heads . . . . .	2
III. <i>a</i> , Egyptian Head-Rest . . . . .	3
<i>b, c</i> , Razor and Case . . . . .	3
IV. <i>a, b</i> , Egyptian Bronze Daggers . . . . .	4
V. 1, Polished Oyster Shell with name of Senusret I . . . . .	5
2-9, Scarabs . . . . .	5
VI. Egyptian Bead Necklaces . . . . .	6
VII. Egyptian Wooden Statuette in the Alnwick Collection . . . . .	<i>Frontispiece to No. 2</i>
VIII. <i>a, b</i> , Egyptian Wooden Statuette . . . . .	<i>To face page 28</i>
IX. <i>a</i> , Haematite Cylinder Seal . . . . .	29
<i>b</i> , Agate Scaraboid Seal . . . . .	29
<i>c</i> , Terracotta Plaque from Arabia . . . . .	29
<i>d</i> , Hittite Gold Statuette . . . . .	29
X. Greek Coins . . . . .	34
XI. <i>a, b, c, d</i> , Saxon Grave-Stone . . . . .	35
XII. Fragment of Saxon Grave-Stone . . . . .	36
XIII. Study for Hero and Leander, by Charles Shannon . . . . .	37
XIV. Two Nudes, by Charles Shannon . . . . .	38
XV. Uncut Wood-Block, by William Blake. . . . .	39
XVI. Chinese Lacquer Box . . . . .	40
XVII. Detail of Chinese Lacquer Box with Inscription . . . . .	41
XVIII. T'ang Pottery Horse presented by Mrs George Eumorfopoulos . . . . .	<i>Frontispiece to No. 3</i>

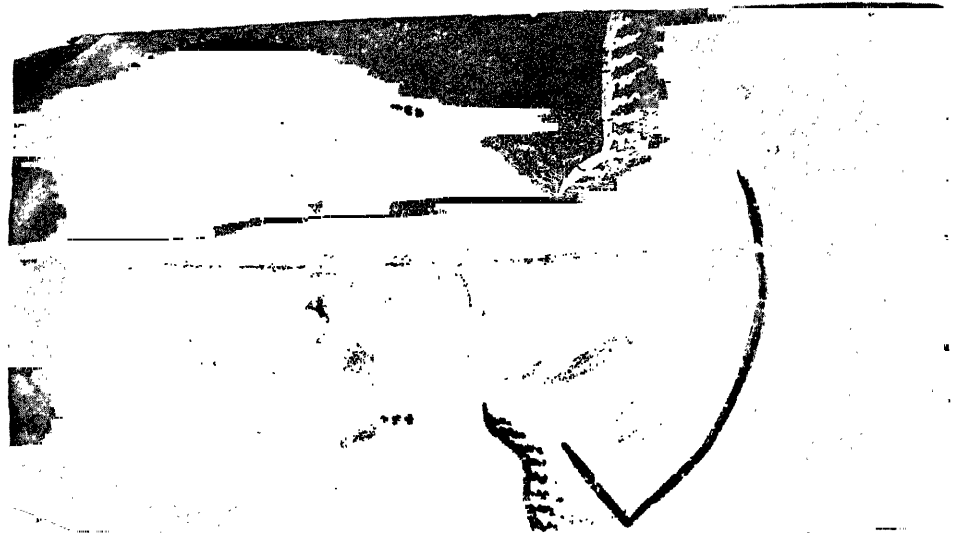
XIX. Han Lacquer Toilet-Box presented by the National Art-Collections Fund. . . . .	<i>To face page 50</i>
XX. Han Lacquer Toilet-Box, Top of Lid and Body . . . . .	„ 51
XXI. Kakiemon Bowl and Tray from the Kington Baker Bequest . . . . .	„ 54
XXII. Vincennes Porcelain Clock-Case . . . . .	„ 55
XXIII. John Downman: Portrait of Robert Southey . . . . .	„ 60
XXIV. John Downman: Portraits of Isabella Chloe Downman and Himself . . . . .	„ 64
XXV. John Downman: Portraits of Mrs Smith of West Malling and Miss Parr . . . . .	„ 65
XXVI. Bronze Head from Ifé in Nigeria . . . . .	<i>Frontispiece to No. 4</i>
XXVII. Enamelled Bronze Linch-Pin . . . . .	<i>To face page 77</i>
XXVIII. Chelsea Porcelain Tureen from the Arthur Hurst Bequest . . . . .	„ 78
XXIX. Chelsea and Longton Hall Porcelain Vases from the Arthur Hurst Bequest . . . . .	„ 79
XXX. Page from Egerton MS. 3245 . . . . .	„ 88
XXXI. Photograph and Autograph Note from Rud- yard Kipling's File of the Bloemfontein <i>Friend</i> , 1900 . . . . .	„ 94
XXXII. Title-Page with Autograph Notes by Rudyard Kipling . . . . .	„ 95
XXXIII. Greek and Roman Coins . . . . .	„ 96
XXXIV. Indian Coins, Talavera Medal, and Star of the Guelphic Order of Hanover . . . . .	„ 97
XXXV. Italian Niello Plates . . . . .	„ 100







*a*



*b*

I. EGYPTIAN MUMMY PORTRAITS FROM SIR ROBERT MOND'S BEQUEST

9.2

1. THE LATE SIR ROBERT MOND'S BEQUEST (*ctd.*).

TWO portraits (Pl. I *a* and *b*) immediately strike the eye on account of their vivid style and remarkably modern appearance. They date from the Roman period, possibly even as late as the second or third century A.D., by which time mummification of the elaborate type practised in Egypt during the dynastic period was a forgotten art and bodies were simply coated with some bituminous or resinous substance in order to form a solid foundation for embellishments, which would include a wooden panel painted with a portrait of the dead person.<sup>1</sup> The substance used for painting these portraits was composed mainly of bees-wax to which the appropriate pigment was added and was applied to the panel by an encaustic process.<sup>2</sup> Many examples of this type were found at the beginning of this century by Sir Flinders Petrie in the Fayyum and it is possible that the two illustrated here have come from the same region. Both portraits are of women whose high rank is attested by their dress and jewellery; *a* is incomparably the more delicately executed, though its perfection is somewhat deceptive, for it has undergone in modern times some restoration which has been carried out in oil-paint so skilfully as to be scarcely perceptible to the naked eye. A striking feature is the very modern effect of the waved hair, surmounted by a gold tiara, together with the pearl ear-rings and gold necklace inlaid with precious stones. Length 44 cm., width 20 cm. *b* lacks much of the lustre of *a* and less attention has been paid to artistic detail, but apart from being split down the middle it is well preserved and the surface is firm. Length 33 cm., width 18 cm.

Examples of theriomorphic vases made in a variety of materials are to be found in almost every large collection of Egyptian antiquities. Undoubtedly the most interesting, however, are those made of stone, not only because of their antiquity—the earliest going back to the early predynastic period—but also on account of their artistic superiority. Hitherto the Museum has possessed three specimens of this type,<sup>3</sup> two representing birds and one an elephant. A fourth,

<sup>1</sup> See *Handbook to the Egyptian Mummies and Coffins exhibited in the British Museum* (1938), p. 5.

<sup>2</sup> A. Lucas, *Ancient Egyptian Materials and Industries*, p. 295.

<sup>3</sup> S. R. K. Glanville, *Journal of Egyptian Archaeology*, xii, pp. 52–69.

which has now been added to the collection, represents a frog (Pl. II *a*). It is made of breccia and resembles the bird vases in its essential characteristics, namely in having a hole with a low-rimmed mouth bored in the top, pierced lug-handles, and recessed eye-holes for inlay. From these features it can be dated with certainty to the predynastic period, and possibly to the middle predynastic period. Nothing is known with certainty about the use of this type of vase, but it seems very improbable that it was intended for domestic purposes and it has been suggested that it formed part of the ecclesiastical property of some temple.<sup>1</sup> Length 6 cm., height 3.5 cm.

The small hollow cylinder of mottled black and white porphyritic rock (Pl. II *b*) belongs to a class of objects whose use has not yet been satisfactorily explained. At one time it was thought that they were mace-heads, but the concave sides of the central boring would have made secure hafting impossible. In recent excavations at a site near Wadi Halfa where these objects were found in large numbers, it was noticed that they were always associated with other weapons and that in some burials they were placed on the fingers of the right hand. It was suggested therefore that they were archers' looses and that their use resembled that of the Mongolian ring.<sup>2</sup> All datable examples belong to sites occupied by the people to whom archaeologists have ascribed the term X-group. These people appear to have occupied the greater part of Upper and Lower Nubia from the third to the sixth centuries A.D. They have been variously identified with the Blemmyes,<sup>3</sup> a nomadic people who were diffused at that period over the Eastern desert between Abyssinia, Egypt, and the Red Sea, the Noubades, who were a mixed race formed of negroid and Meroitic elements, and the Nobatae, who are alleged by the Byzantine historian Procopius to have been introduced as a buffer state between the Roman frontier of Egypt at the First Cataract and the southern barbarian tribes.<sup>4</sup> Height 4.75 cm., maximum diameter 5 cm.

The larger of the two small granite heads (Pl. II *c* and *d*) repre-

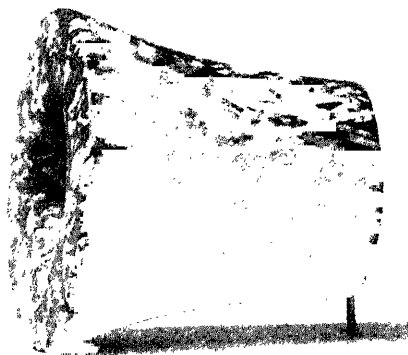
<sup>1</sup> S. R. K. Glanville, *op. cit.*, p. 55.

<sup>2</sup> W. B. Emery, *The Royal Tombs of Ballana and Qustul*, pp. 233-48.     <sup>3</sup> *Ibid.*, pp. 5-24.

<sup>4</sup> The problem of this group of people has recently been discussed at length by L. P. Kirwan, *The Oxford University Excavations at Firka*, pp. 39-45, and by W. B. Emery, *op. cit.*



*a*



*b*

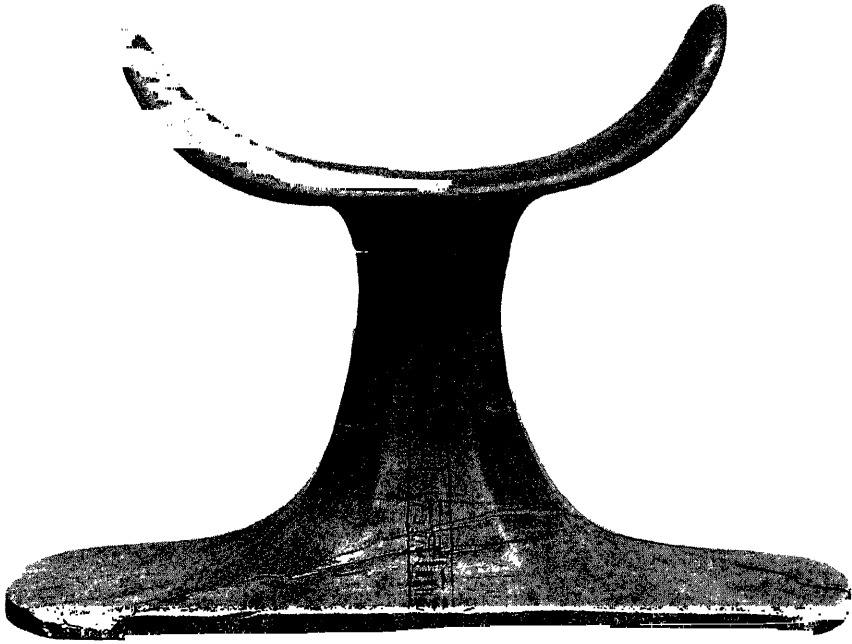


*c*

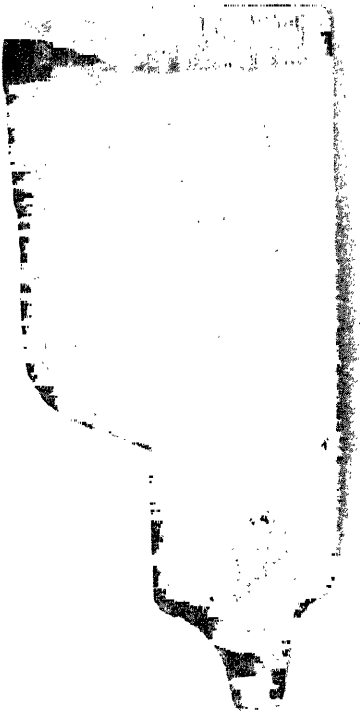


*d*

II. *a*, EGYPTIAN STONE VASE IN SHAPE OF A FROG. *b*, ARCHER'S  
LOOSE. *c*, *d*, PORTRAIT HEADS



*a*



*b*



*c*

III. *a*, EGYPTIAN HEAD-REST. *b*, *c*, RAZOR AND CASE

sents a person of advanced years with furrowed brow and sunken cheeks. It is unquestionably Roman in date, and but for the complete absence of hair might easily be thought to have no connexion with Egypt. When complete it probably formed part of a standing statuette, of which a fragment of the back-support is still preserved behind the neck. Height 7.75 cm. The smaller head presents not only a very unusual feature in having the eyes shut, so that the effect produced is that of a portrait of a blind or dead person, but also has a contour of the main features, resembling that of a skeleton. This object seems to be without parallel and no opinion can be expressed as to its date without the greatest reserve. There is nothing to indicate the type of statuette of which this formed a part. Height 6.25 cm.

Even as early as in tombs of the late predynastic period, head-rests have been found in Egypt and many examples are represented on the wall-reliefs of the Old Kingdom. Their origin has been attributed to Central Africa, where it is known that it was in use even in modern times, but of this there is no proof. The wooden specimen (Pl. III *a*) is composed of four pieces held together by a central dowel extending from the top to the bottom. Two pins, possibly of bronze, with heads of ivory, have been placed in the two middle pieces in order to secure a firmer join with the dowel. The shaft is octagonal, with the angles continuing outwards as far as the edges of the head-piece and the base. On the front, incised in one vertical column, is an inscription from which we learn that it was made for the tomb of a priest named Huy. Both the style and the inscriptions date the object to the eighteenth dynasty. Height 16 cm., length 24.5 cm.

Shaving was practised by the ancient Egyptians from the beginning of the dynastic age and many examples of their razors are already known. A typical specimen (Pl. III *b, c*) of the pattern in use from the twelfth to the eighteenth dynasties is of the type with a projecting edge and with a short tang at its base on to which a small handle of wood or possibly of ivory would be fixed. This razor is accompanied by a wooden case made of a piece of board 1.5 cm. thick which, after being roughly shaped to fit the razor, was

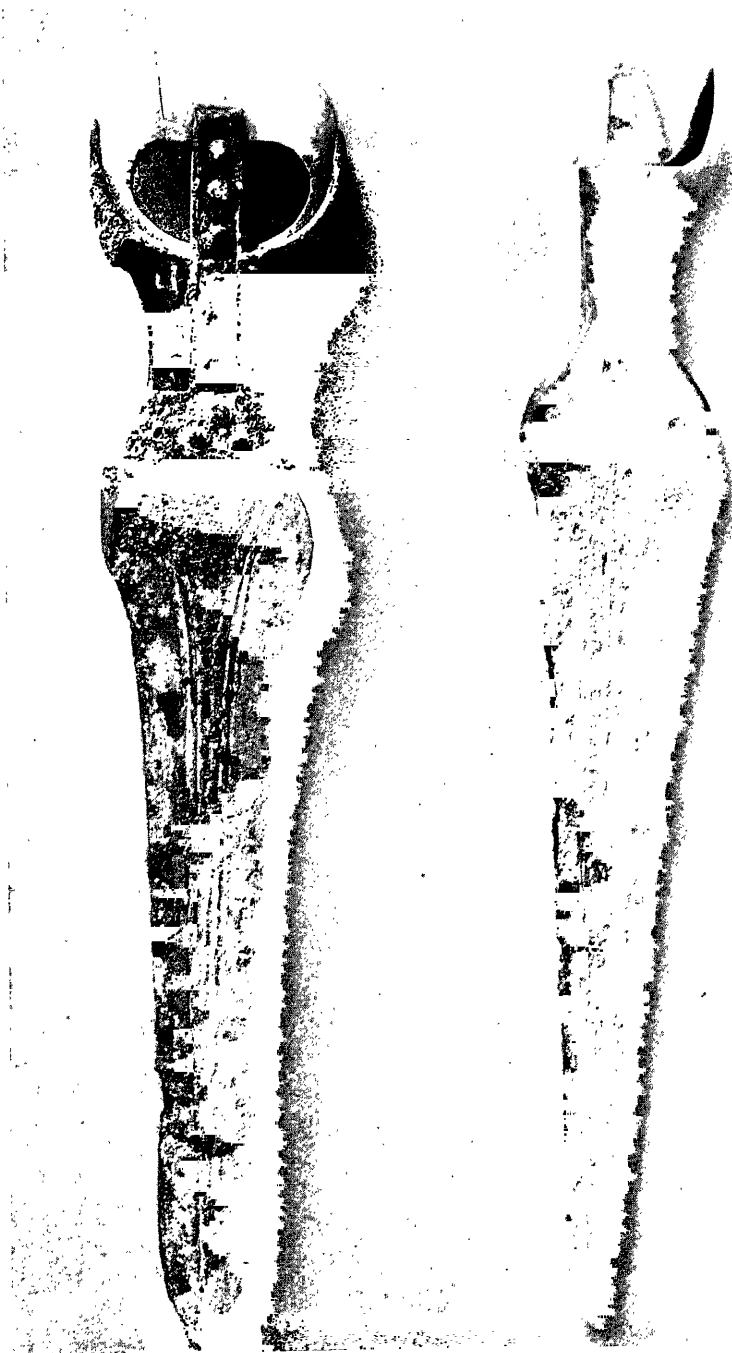
sawn into two pieces through the middle. Although the wood of this case is undoubtedly ancient, the saw-marks and its general appearance make it highly probable that the workmanship is comparatively modern. Length 12.5 cm., width 7 cm.

Two bronze daggers (Pl. IV *a*, *b*) are typical of the period beginning with the Middle Kingdom and ending with the time of the Hyksos. *a*, an exceptionally well preserved specimen, possesses an elaborate handle of bronze inlaid with horn and ivory, which is fastened to the blade by means of small bronze pins, 0.75 cm. in length. Similar pins are used to secure some of the inlay to the handle. Length 28.5 cm. *b*, whose blade is more pointed than that of *a*, is less well preserved. Its mutilated handle of bone is fastened to the blade by means of three gold-topped rivets. A small fragment of ivory inlay remaining at the top of the handle indicates that when complete it possessed a pommel resembling that of *a*. Length 27.5 cm.

The polished oyster-shell (Pl. V, 1) bearing the prenomen of King Senusret I of the twelfth dynasty belongs to a class of antiquities already well known and of which there are other specimens in the collections of the Museum. A remarkable feature of these shells is that, with only two exceptions, they all bear the name of Senusret I, and, in a recent article on this subject, it has been suggested that they were worn on the chest by soldiers of this king as a kind of regimental badge.<sup>1</sup> This specimen conforms with the regular pattern, both in its dimensions and in having two small holes bored in the top for suspension. Diameter 11 cm. approximately.

One of the periods in Egyptian history about which we know least is the interval between the end of the twelfth and the beginning of the eighteenth dynasty, to which modern historians have given the name Second Intermediate Period, to distinguish it from the interval between the end of the sixth and the beginning of the eleventh dynasty, which is known as the First Intermediate Period. Not only is there little known about the length of each individual

<sup>1</sup> H. E. Winlock in *Studies presented to F. Llewellyn Griffith*, pp. 388-92. In this article, which includes a record of all the specimens known to the author, an instance of a shell of this type being found on the body of an archer is cited.



*a* *b*  
IV. EGYPTIAN BRONZE DAGGERS





1

2

3

4

5



6

7

8

9

V. 1, POLISHED OYSTER SHELL WITH NAME OF  
SEUSRET I. 2-9, SCARABS

reign during this period, but even the order of succession of the kings has not yet been determined with any certainty. There are but few royal monuments of the time in existence, and in many cases we are largely dependent on scarabs for our records of the kings. Examples of such scarabs are numbers 3-7 on Pl. V; number 2, made of agate, bears the prenomen of Senusret I, twelfth dynasty, number 8 that of Amenhetep IV, the heretical king of the eighteenth dynasty afterwards called Akhenaten, and number 9, made of glazed limestone, the names of Shishak I of the twenty-second dynasty, whose invasion of Palestine and capture of Jerusalem are recorded in the Old Testament.

Three bead necklaces (Pl. VI) illustrate the jeweller's art in Egypt over a period of fifteen hundred years. The outermost necklace which dates from the Middle Kingdom is composed of carnelian circular beads graded in size from the smallest at the ends to the largest on either side of a bicone disk-shaped bead in the middle.

Two amulets, a carnelian baboon, and a felspar soul-bird, are placed at the ends of the necklace, but, although contemporary with it, it is questionable whether they originally formed part of it. Length 72 cm. Of the two inner necklaces, the upper, which dates from the New Kingdom, possibly from the eighteenth dynasty, consists of small garnet circular beads interspersed with gold fly amulets of extremely delicate design and workmanship. Length 24 cm. The lower, which may be Ptolemaic in date, is composed of gold cylinder beads overlaid with a spiral design made of gold wire. Between the cylinders are gold truncated bicone-shaped spacers, two of which are placed at the end of the string indicating that it is now incomplete. Length 30 cm.

I. E. S. EDWARDS

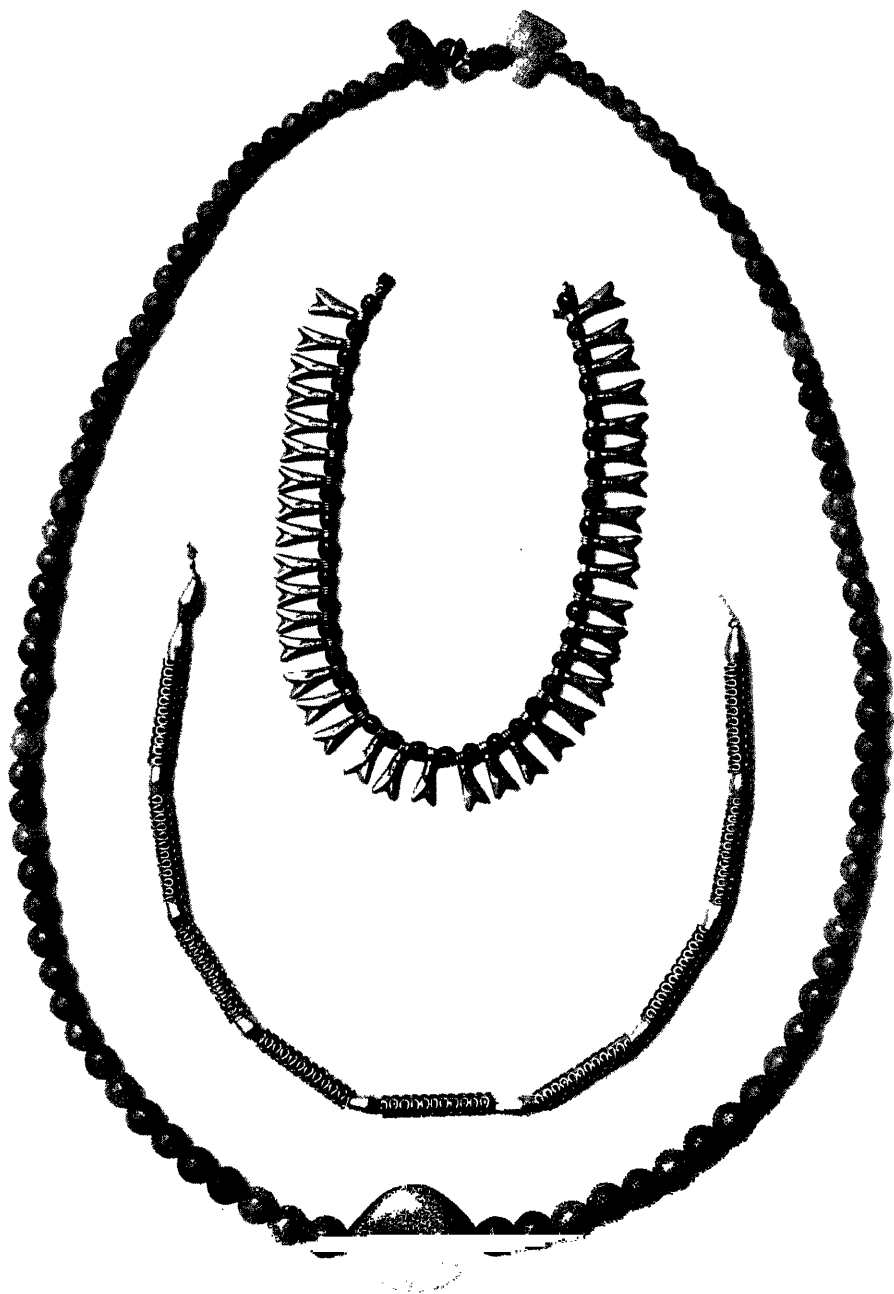
## 2. DIARY OF THE MORAVIAN 'CONGREGATION OF PILGRIMS'.

THERE can be few religious bodies more amply documented than the Moravian Brethren, for they were indefatigable with the pen. Not only did each settlement keep a record of its own proceedings, but to crown all there was the central Diarium, which reported at length the activities of the peripatetic founder, Count

Zinzendorf (d. 1760) and his band of travelling companions, the 'Pilgergemeine' or Congregation of Pilgrims. This Congregation, the focus of the whole Church, comprising the Count, his household and immediate coadjutors, was known also as the *Gemeinhaus* or *Jüngerhaus*. (The Count was the *Jünger* or Disciple *par excellence*, and he is commonly referred to under that name or as the *Ordinarius*.) The Diary exhibits a corresponding variety of titles, among them being *Gemein-Diarium*, *Gemeinhaus-Diarium*, *Pilger-Diarium*, *Diarium der Hütten oder der Pilger-Synagoge* (once), *Diarium der Hütten* (i.e. of the Tabernacles), *Jüngerhaus-Diarium*, and covers the years 1747-64. It was never printed, but the great labour of multiplying copies was assigned to a *Schreiber-Collegium*, and weekly instalments were issued to the scattered communities, the destination of each instalment being noted at the top of the front page—London, Philadelphia, and such like. The present set is by no means perfect; some of the years show gaps of several weeks, and the whole of 1757 is missing.

All historians of the Moravian Church have drawn from this abundant fount. To those who are more particularly interested in religious psychology, almost any page of the Diary will provide examples of the sweetish, overheated language of devotion and social intercourse which so perturbed contemporaries. Even when due allowance is made for the natural temperature of the German language, the perpetual use of diminutives strikes a disquieting note. To the society the Count was 'Papachen' or Little Papa, and the Countess 'Mamachen'; members were addressed as 'Herzlein' or 'Little Hearts'; a deceased body was an 'entseeltes Hüttlein', an 'unsouled little tabernacle', and so forth. The extreme was reached in the devotion to the wounds of Christ, the *Lämmlein*, and especially to the *Seitenhöhlchen*, the 'little side-hole'. A departed soul is said to have 'ins Seitenhöhlgen hineingeflogen', and similar extravagances are not rare. In strange contrast to this emotionalism stand the austere deeds of the Brotherhood, who were unsurpassed in endurance and enterprise on the mission field.

The above volumes, now numbered Additional MSS. 45366-86, have been presented by the Moravian Church in Fetter Lane



VI. EGYPTIAN BEAD NECKLACES



through the Rev. J. N. Libbey. Two years ago (see *B.M.Q.* XI, p. 181) the diary of the English Moravian, Richard Viney, was similarly presented.

H. J. M. MILNE

### 3. DIARIES OF ROBERT NEEDHAM CUST, 1842-1909.

SOMEWHERE in these volumes the diarist records the fact that he was present at three coronations, those of William IV, Victoria, and Edward VII. His active life therefore coincided more or less with the reign of the great Queen, and in other respects also he was truly centred in the Victorian age, the positive spirit of which his pious, single-minded, and energetic nature reflects with the minimum of distortion.

The diary opens with the departure of Cust from Dover on 19 September 1842 to take up a post in the Indian Civil Service. Those were the days of the overland route before the Suez Canal was cut, and Cust's family accompanied him as far as Naples on a leisurely progress through Germany and Italy. At Naples he embarked for Alexandria, and finally landed at Calcutta on 24 March 1843. His career in India lasted till 1867, when he retired upon the death of his second wife, and devoted the rest of his life to his two main interests, religion and Oriental languages.

Cust was absent on leave during the Mutiny, but he gives us a first-hand account of an earlier crisis, the Sikh War of 1845-6, when his superior, Maj. Broadfoot, was killed in action at Ferozeshah, and Cust carried on for a time the duties of a governor-general's agent. The hopes and fears from day to day and the horrors of the blood-stained battlefields are noted down in all their immediacy. The remaining Indian volumes present the picture of an industrious Civilian, always conscious of the nearness of death in that unhealthy climate, who meets many men and jots down his impressions—a valuable record of personalities and policies at that time. Some of the early and more youthful *aperçus* may provoke a smile in these sophisticated days, such as: 'Sorry to hear that the report of Ld. E[llenborough]'s having brought a mistress from England was true, as we ourselves had ocular proof of the individual, unworthy of so high a character as the Governour General,' and a little later, at

Simla: 'Saw the Polka danced—Thought it inelegant and indecent.' This serious note extends to criticism of the sermons he hears, such as Mr Fisher's at Calcutta Cathedral on the Seven Churches in Revelations—'a strange subject, and not calculated to improve hearers.' In his first year we find him reading *Pickwick*, Bulwer's novels, Wordsworth's *Excursion*, and Macaulay. Of the last he says: 'Read with great delight the Lays of Rome by Macaulay. I think I have hardly ever met a book more entirely satisfactory.'

The volumes which cover Cust's life in England after retirement from India (1867-1909) are packed with the multifarious interests of a cultured and busy man of leisure—committees, family and social events, travel, missionary ideas, linguistic pursuits—a personal and peculiar amalgam, yet breathing the very essence of a whole age.

The diary is numbered Additional MSS. 45390-406, and has been presented by Robert H. H. Cust, son of the diarist.

H. J. M. MILNE

#### 4. THE WILLIAM MORRIS MANUSCRIPTS.

AS poet, artist, manufacturer, and socialist William Morris touched life at many points during his sixty-three years of existence (1834-96), though all his activities radiated from a personality which, if in constant development, was yet at all times singularly consistent with itself. The bequest by his daughter, Miss May Morris, of a large number of his original manuscripts, supplemented by Dr Robert Steele's gift, in fulfilment of her wishes, of the family papers from Kelmscott Manor bequeathed to him, illustrates in different ways the many-sidedness of Morris's contribution to the literature, art, and life of the nineteenth century. The papers are arranged in two series, the May Morris Bequest in forty volumes (Add. MSS. 45298-337) and the William Morris Papers, the family correspondence, &c., in twenty-two volumes (Add. MSS. 45338-41; 45407-11). The manuscripts of his compositions illustrate with a varying completeness the different kinds and styles of his work in poetry and prose. For the early period which culminated in *The Defence of Guinevere* of 1858 the first volume here (Add. MS. 45298) contains copies in his own hand and in those of his sisters,

Emma and Henrietta, of the poems of that time not used for that volume, including the first poem of all, 'The Willow and the Red Leaf' (in his sister Emma's hand). These are followed by miscellaneous poems of the kind published in *Poems by the Way*, 1891, one group of which is in the writing of Mrs Morris. The volume ends with a corrected draft and a fair copy of the last poem, the dialogue 'She and He', as sent to Lady Burne-Jones on 7 January 1896.

The next eleven volumes belong to the period (from about 1866 onwards) when the verse-tales from romantic, classical, and Northern sources included in *The Earthly Paradise*, published 1868-70, were in process of composition. Add. MS. 45299 is a collection of more or less complete drafts of various tales, and it is followed by five volumes (Add. MSS. 45300-4) of similar drafts of individual tales. These last five volumes, in common with two others (Add. MSS. 45307, 45330), were originally given by Morris to Philip Webb and bequeathed by him to Sir Emery Walker, who had them bound by Katharine Adams. On his death they were returned to Kelmscott Manor. Two small note-books of different form contain, written in pencil, the first drafts of portions of the text: the rejected Prologue in quatrains and 'Cupid and Psyche' in Add. MS. 45305, and 'The Proud King' and 'The Watching of the Falcon' in Add. MS. 45306. The Museum already possesses in Add. MS. 37499 the Dedication, Prologue, and various introductory poems from *The Earthly Paradise*. A number of tales composed at this time were rejected from the completed scheme. Thus there are varying forms of a tale of 'Orpheus' in Add. MSS. 45307, 45308. And the latter MS. also contains two tales: 'Aristomenes' and 'The Wooing of Swanhild', of this class, and two poems, 'In Arthur's House' and 'Anthony' (this last in dramatic form), written about this time, though probably not intended for inclusion in the scheme. In this volume, too, is a rejected Epilogue to *The Earthly Paradise*.

After the publication of *The Earthly Paradise* Morris's mind turned for inspiration more and more to the literature of the North. Of *Sigurd the Volsung*, 1876, composed under this influence and always regarded by him as his highest achievement in poetry, the Museum already possesses the splendid fair copy (Egerton MS.



2866) and two volumes of the first draft (Add. MSS. 37497, 37498). To these are now added the remainder of the first draft in six note-books and a number of loose leaves (Add. MSS. 45310-16). In the last of these manuscripts is a fine prologue in five 7-line stanzas not used in the published text. Further illustrations of the interest in the life and literature of the North which gave rise to *Sigurd* are two volumes of translations of Northern prose (Add. MS. 45317) and poetry (Add. MS. 45318) and the original journals of the two visits to Iceland in 1871 (Add. MS. 45319 A, B) and 1873 (Add. MS. 45319 C). Morris began work on *Sigurd*, as a note in Add. MS. 45310 records, on 15 October 1875. In the same book is a record of work done day by day from 14 December 1874 to 22 May 1875 on the translation of Virgil published as *The Æneids of Virgil* in November 1875, and in the second note-book (Add. MS. 45311) is a pencil draft of part of that translation. Swinburne, in a letter of 9 November 1875 in this collection, thanking Morris for the gift of this book, writes, 'I wish you would give us a Homer, or at least an Odyssey; I am certain no poet ever was born who could do his country that service better or so well.' This task he undertook, translating the Odyssey between 1885 and 1887. The Iliad was abandoned after part of the first book had been done, an enterprise represented here by a copy of the part completed, in another hand (Add. MS. 45320). An instance of his handling of classical themes at an earlier date is the striking series of dramatic dialogues, 'Scenes from the Fall of Troy' (Add. MS. 45321), which date from about 1857.

In his later years Morris's literary work was largely in the form of prose romances. These are represented here by drafts, &c., of 'The Water of the Wondrous Isles', written in 1895, and 'The Sundering Flood', his last romance, written in 1896. The first of these began as a tale, 'The Widow's House by the Great Water' (Add. MS. 45324). This was abandoned and a new beginning made in verse (Add. MS. 45325). Then on 2 February 1895, a fresh plot was drawn up and on the 4th Morris began the composition of the first draft. This plot and first draft are in Add. MS. 45322, and Add. MS. 45323 is a partial fair copy for the printer. The MS.

of 'The Sundering Flood' is the original draft from which the posthumous edition of 1897 was set up. A number of unfinished prose romances ('Giles of the Long Frank', 'Desiderius', &c.) are in Add. MSS. 45327, 45328. Among these is included the unfinished fragment of his one attempt at a novel of modern life, begun in the spring of 1871.

In these later years—and more and more as he became identified with the Socialist movement—Morris's activities included a great deal of lecturing. The manuscripts of the lectures here may be classified under the two heads of Art (Add. MSS. 45330-2) and Socialism (Add. MSS. 45333, 45334), although as a natural result of his views the two subjects tend to run together in these discourses. In 1887 he began to keep a journal of his experiences as a Socialist (Add. MS. 45335), but this covers only 25 January to 25 April. A small sketchbook (Add. MS. 45336) contains notes of costume in illuminated manuscripts in the British Museum, designs and drafts of subjects for painted glass, &c. And it may be noted that in the manuscripts described above his wandering hand has often and again in the pauses of composition traced half consciously sketches of foliage, flowers, and abstract patterns.

The private papers from Kelmscott Manor consist in the main of the family correspondence. There is a long series of letters, chiefly from Morris to his wife and daughters, Jane Alice (Jenny) and May, covering the period from the seventies of the nineteenth century to his death (Add. MSS. 45338-45341). These constitute a record, continuous and in great detail, of his activities at this time. As a pendant to these there are three volumes of letters from Philip Webb, the architect, one of Morris's most intimate friends, to the family (Add. MSS. 45342-4). The general correspondence (Add. MSS. 45345-8) consists of letters to Morris and his daughter May, and illustrates his relations with his literary, artistic, and Socialist associates during his later years. A volume of reminiscences (Add. MS. 45350) contains 'Memorials of William Morris' by George Wardle, who was with him in Red Lion Square and was his right-hand man at Merton Abbey, and accounts of his state of health and spirits in the last year of his life by Wilfred Scawen Blunt and

John Carruthers, who accompanied him on his voyage to Norway in search of health.

His journals for 1881, 1887, 1893, 1896 (Add. MSS. 45407-45411) chronicle the progress of work at the Kelmscott Press, on embroideries, &c., and there are many references to his activities as a collector of manuscripts. The Kelmscott Manor Visitor's Book (Add. MS. 45412) is a record of his friendships in this last period.

Finally, a collection of poems and letters of Dante Gabriel Rossetti (Add. MS. 45352, 45353) commemorates his association with the family. A copy of the poem 'Rose Mary' (Add. MS. 45352) was probably sent to Mrs Morris in 1880. Enclosed in a letter, dated (in a pencil addition) '5.2.80', are the three 'Beryl Songs' which were added to that poem in the edition of 1881 (Add. MS. 45353). This letter is also interesting as containing Rossetti's criticism of Keats's 'Endymion'. Another letter in the same MS. encloses the additional stanzas dealing with the Lady of Ewerne added to the 1881 form of 'Sister Helen'. A proof of 'The Stream's Secret' and certain sonnets has corrections which for the most part bring the text into the form as in the *Poems* of 1870. Finally, a letter from Mrs Morris to Theodore Watts Dunton, undated but written after Rossetti's death in 1882, gives her view of his art and character. As a supplement to the letters of Philip Webb to the Morris family Sir Sydney Cockerell has presented to the Museum two series of letters from Webb, the first to George P. Boyce, 1865-95 (Add. MS. 45354), the second to Mrs Wickham Flower, 1899-1910 (Add. MS. 45355).

The manuscripts and correspondence from Kelmscott Manor were used by J. W. Mackail for his *Life of William Morris*, 1901, and by Miss May Morris in the *Collected Works*, 1910-15, where much of the unpublished material is printed and descriptions given of many of the manuscripts and the circumstances of their composition. R. FLOWER

## 5. THE SCHWERDT COLLECTION OF SPORTING PRINTS AND DRAWINGS.

THE famous collection of Sporting Prints and Drawings formed by the late Mr C. F. G. R. Schwerdt, of Old Alresford House, Hants, was largely dispersed in four successive sales at Sotheby's

during May, June, and July 1939. For some years efforts have been made to add to this side of the collections in the Print Room, making a select series of the colour-aquatints of the earlier nineteenth century and of such other prints and drawings as are of real interest in the history of sport, and acquisitions at these sales (120 prints and 17 drawings) have practically doubled the interest and value of the Museum series. The Trustees were helped by a generous contribution from Lord Wakefield, which covered the first three items on the accompanying list, and an additional purchase from another collection of two of the finest sporting prints (*Coursing in Hatfield Park*, by James Pollard) was shared by another benefactor, Mr. Herbert W. Hollebhone.

## LIST OF ACQUISITIONS AT THE SCHWERDT SALES

### ENGLISH PRINTS

Lot

- 931. *D. Wolstenholme*, engraved by R. G. Reeve. Stag-hunting. Set of four coloured aquatints, 1808. Siltzer, p. 310.
- 708. *Edward Duncan and C. Rosenberg*. The Death and Burial of Tom Moody. Two coloured aquatints, 1831. S., p. 109.
- 930, A. *Henry Alken*, engraved by R. G. Reeve. Pigeon-shooting at the Red House Club, Battersea, 1828. S., p. 159.
- 534. *W. P. Hodges*, engraved by H. Alken and R. G. Reeve. Yellowham Wood, and The Cock-tails done. Two coloured aquatints, 1834. S., p. 159.
- 661. *J. Seymour*, engraved by T. Burford. Shooting and Coursing. Nine mezzotints, 1787.
- 668. *G. Catlin*, four lithographs of Brazil subjects by J. M'Gahey, about 1845.
- 705. *J. Pollard*, engraved by M. Dubourg. Grouse Shooting. Coloured aquatint, 1822.
- 726. *Newton Fielding and J. Ferneley*. Three stag-hunting subjects on one plate. Coloured aquatint.
- 734. *Sir Robert Frankland*. Shooting Signals. Coloured aquatint.
- 782. *George Walker*, engraved by R. and D. Havell. A Dog-

- breaker and A Hawking Scene. Two coloured aquatints, 1813 and 1814.
895. *J. Pierson*. The Game-keeper. Coloured stipple.
907. *R. Pollard*. Pigeon-shooting. Coloured aquatint, 1813. S., p. 213.
915. *G. Jones*, engraved by H. Pyall. Morning and Evening, First September. Two coloured aquatints, 1831 and 1832. S., p. 167.
916. *J. Pollard*, engraved by H. Pyall. Hunters on their way to the Hunting Stables. Coloured aquatint, 1829. S., p. 219.
925. *F. C. Turner*, engraved by R. G. Reeve. Hawking, plates 3 and 4. Two coloured aquatints. S., p. 276.
935. *D. Wolstenholme*, engraved by R. G. Reeve. Fox-hounds, and Harriers. Two coloured aquatints. S., p. 210.
1018. *T. Rowlandson*. The Huntsman, Coloured aquatint, 1785.
1034. *Anonymous, published by J. Ryman*. The Oxford Drag. Four coloured aquatints, 1848.
1046. *P. Reinagle*, engraved by John Scott. Otter-hunting. Aquatint. S., p. 236.
1066. *H. Alken*, engraved by T. Sutherland. Shooting. Four coloured aquatints. S., p. 57.
1070. *D. Wolstenholme*, engraved by T. Sutherland. Shooting. Four coloured aquatints, 1823. S., p. 311.
1134. *W. Mason*, engraved by J. G. Wells. City Sportsmen. Aquatint.
1138. *D. Wolstenholme*. Hounds going to Cover (Hertfordshire Village, Offley). Coloured aquatint. S., p. 313.

## ITALIAN.

## FOREIGN PRINTS

689. *S. Morelli*. The Chesterfield Hunt at Rome. Coloured lithograph by Danesi.
1076. *A. Tempesta*. Wild Boar Hunt. Etching.

## FRENCH.

711. *Huet*, engraved by J. Duthé. Le Moment de la Chasse, and Le Repos après la Chasse. Two coloured stipple engravings (with duplicate engravings in black).

## GERMAN.

784. *V. D. Heidehoff*. Grande Chasse donnée au Baerensée près de Stuttgart, 1782. Line-engraving.
827. *M. Küsell*. Court Hunting in Vienna, 1666. Set of six prints, and three duplicates without titles. Line-engravings.
858. *J. Löschenkohl*. Wild Boar-hunt in the Prater, Vienna, 1791. Coloured etching.
882. *F. Müller*. Das Grosse Fest in Jagen bei Bebenhausen. Coloured aquatint.
937. *P. D. Reichel*. Streif-Jagen in der Dresdner Haide. Coloured lithograph.
1000. *J. E. Ridinger*. Das Gehör (Huntsman with Horn). Mezzotint.
1030. *G. P. Rugendas II*. Hunting Scenes. Six mezzotints.
- 1083, 1085-7. *E. P. Thoman von Hagelstein*. Hunting Scenes, &c. Seventeen mezzotints.
886. *J. Voltz*, engraved by Nilson. Chasse du Sanglier. Coloured aquatint.
1124. *J. Wagner*. Perspektivischer Abriss des Gros. Fürstl. Hirsch Wasser-Jagens. Line-engraving.

## NETHERLANDISH.

1117. *D. Vinckeboons*, engraved by N. J. Visscher and P. Serwouter. Venationes, 1612. Ten line-engravings.
1118. *N. J. Visscher*. Venationes. Eight line-engravings.
1149. *Pieter de Witt*, engraved by J. A. Zimmermann and Ambling. Four line-engravings.

## ENGLISH DRAWINGS

- 1181 }  
 1184 } *Henry Alken*. Three water-colours of hunting subjects.  
 1186 }  
 1199. *Henry Alken, junr.* Two water-colours.
1231. *H. K. Browne* ('Phiz'). Hunting-scene. Water-colour.
1240. *R. Dighton*. Portrait of Peter Acklom, with gun and whip. Water-colour.

1261. *John Jackson*, R.A. Portrait of Robert Hills, the animal painter. Pencil and water-colour, was engraved by W. T. Fry, 1823.  
 1275. *Philip Reinagle*, A.R.A. Grouse Shooting. Water-colour.  
 1292. *Thomas Rowlandson*. Caricature of a French Hunt, 1792. Water-colour.

## FOREIGN DRAWINGS

### ITALIAN.

1234. *Agostino Carracci*. Duck Shooting.  
 1290. *Giulio Romano*. The Hunt of the Calydonian Boar, and an impression of the engraving by F. Lonsing.

### GERMAN.

1207. *Jost Amman*. Bear Hunt.  
 1294. *G. P. Rugendas*. Wild Duck Shooting, and a Bear Hunt. Transfer studies for engravings.

### NETHERLANDISH.

1306. *Johannes Stradanus*. A Bear Hunt.  
 1316. *Sebastian Vrancx*. A Stag-Hunt.

A. M. HIND

## EXHIBITIONS

AT the declaration of the national emergency on 24 August 1939 the Museum was closed to the public, and the staff bent all their energies to the task of clearing the movable objects from the Exhibition Galleries and evacuating them to the places of safety which had been prepared for them—the first steps to this end having been taken more than five years earlier.

While it proved possible to reopen the Reading Room after a short interval, the Galleries necessarily remained closed. They were either empty, or else in a disarray caused by sandbags and other preparations for the protection of the irremovable sculptures.

But when the evacuation was complete, and calling up and loans to other Government Offices of considerable numbers of the staff had

enabled those who remained to adapt themselves to the new conditions of war-time existence in the Museum, it seemed desirable to reopen some part of the Exhibition Galleries. The Entrance Hall, Grenville Room, Manuscripts Saloon, and Bible Room were chosen for the purpose and reopened on 23 February 1940, after a Private View held on the 22nd.

The exhibitions arranged are a departure from the Museum's tradition, since none of its famous monuments of history, literature and art are available, all such having been evacuated. The exhibits, drawn from the Museum's great stores of the second quality, nevertheless show how rich those stores are.

## BRITISH WARS AND EMPIRE: FRIENDSHIP WITH FRANCE.

The Grenville Room is devoted to manuscripts mainly illustrating British naval, military, and imperial history. As early as the fifteenth century the importance to England of sea power had been proclaimed by the author of the well-known poem *A Libel of English Policy*. A copy which in the sixteenth century belonged to Burghley (Add. MS. 40673) is exhibited, showing the lines

Kepe than the see a bought [about] in specyall  
Wiche of england is the rounde wal.

A large coloured bird's eye view of Drake's attack on the Island of St. Jago in the Cape de Verde Islands on 17 November 1585 (Egerton MS. 2579) shows the English advancing in serried companies upon the town, while their ships carry on an artillery duel with the Spanish forts flanking the river mouth. Raleigh's voyages are represented by a map of Guiana (Add. MS. 17940 A), drawn ten years later under his direction if not by his own hand, since it corresponds closely to his report of the voyage. That the inland was not exactly surveyed is visible from the beautiful symmetry of the tributary rivers. For the Armada we have a letter (Add. MS. 21565, f. 16) describing how the Spanish galleons were driven by the English fire-ships from the coast between Gravelines and Calais and 'haisted skateringlie from there rodes'.

'Longe wisht for's come at last' are the opening words of a letter



(Sloane MS. 2717, f. 6) written immediately after the battle of La Hogue, 19 May 1692, and their spirit, characteristic of the Navy, appears in many of the documents shown here, illustrating famous actions of the century which culminated in Nelson. Of Nelson we have four records. First is (Add. MS. 34906, ff. 219 *b*, 220) the table of casualties suffered during the unsuccessful attempt to take a treasure ship at Santa Cruz in 1797; under 'Theseus' appears 'Rear Adm<sup>l</sup> Nelson. Right arm shot off', and the sheet is signed 'Horatio Nelson' in the left-handed writing he adopted, of which this must be one of the earliest examples. Next is a letter of Napoleon (Add. MS. 44919 *EE*) written in confident mood from Egypt on 28 August 1798 to his brother Joseph in Malta. It fell into the hands of the British blockade, and Nelson ironically added at the foot the words 'Mark the end'. This letter was described in the *British Museum Quarterly* (XI. 68) at the time that it was presented by the late Lord Rothschild. The careful preparation which made the great seaman's victories possible is shown by the autograph memorandum 'Plan of Attack' (Add. MS. 36747, f. 55), which he issued while off Toulon watching the French fleet during 1804, and by a letter to Dr Moseley of 11 March of the same year (Add. MS. 37076, f. 3) concerning the health of the Fleet, which was giving much anxiety. The opening words of the former document lay down the first principle of naval war: 'The business of an English Comdr. In Chief being first to bring the Enemy's fleet to battle, on the most advantageous terms to himself I mean that of laying his ships well on board the Enemy as expeditiously as possible and secondly to continue them there without separating until the business is decided.' Trafalgar is narrated in a letter home (Add. MS. 34931, f. 343 *b*) by one of Nelson's Captains, Captain Blackwood, commanding the *Euryalus* frigate, who carried into port the captive Admiral Villeneuve.

Marlborough's wars are illustrated by a letter describing the costly victory of Malplaquet and by a carefully drawn map of the same battle, and of the same period are a diary and a plan illustrating the capture of Gibraltar in 1704 and its defence in 1727. For Waterloo there are a rough note (Add. MS. 19590, f. 1) in the hand of the Duke of Wellington, estimating the numbers of the troops under

his command, and a letter (Add. MS. 43830 v) from Captain Joseph Logan, written in camp in Paris after the battle, vividly describing the day, and especially the doubtful struggle of the Rifle Brigade, under his own command, with the Imperial Guards.

Papers relating to threatened invasions of this country include a contemporary tract (Harl. MS. 132, f. 3) recalling an alarm of 1597, which shows that the defeat of the Armada nine years earlier had not dispelled all apprehensions of attack from Spain. The anonymous writer discusses whether invasion should be resisted on the coast or by assembly at fixed points inland. The alarm of 1802-3, when Napoleon's troops and transports were assembled on the opposite coast of the Channel, is more familiar, both as being more recent and also on account of Hardy's *Dynasts*. King George III wrote on 30 November 1803 to Bishop Hurd of Worcester (Add. MS. 36525, f. 1) proposing to send the Queen and Princesses to the Episcopal Palace at Worcester in case the invasion took place, and added with commendable, if unavailing, spirit, considering his age and health, that he intended in that event to place himself at the head of his troops and other armed subjects.

In the cases devoted to the post-Napoleonic period are shown some manuscripts illustrating the happier and it may be hoped permanent phase of friendship between Great Britain and France. Probably the earliest Anglo-French naval co-operation was the reciprocal issue in 1837 by the two Governments of warrants to each other's ships of war to search ships for slaves; one of these is shown. British co-operation with France in the Franco-Prussian war of 1870-1 was perforce unofficial; it is represented here by three large folios, entitled 'Britanniae grata Gallia', containing signatures from all the Departments of France collected by a private committee in recognition of British help to the wounded, sick, and suffering in the war. The Great War of 1914-18 produced a somewhat similar volume, 'La France à l'Empire Britannique', consisting of messages and drawings by French statesmen, writers, and artists. The copy deposited in the Museum (Department of Printed Books) is unique, as it contains autographs of the text and originals of the drawings; Marshals Joffre's, Petain's, and Foch's messages, and Forain's

impressive drawing, 'Toujours vers l'Est', are shown. In the case usually occupied by the exhibit of the week are shown together copies of three of the finest and most celebrated English poems inspired by the Great War, Laurence Binyon's 'For the Fallen', Rupert Brooke's 'The Soldier' ('If I should die . . .'), and Lt.-Col. John McCrae's 'In Flanders Fields'; the first two are autograph, the third is a calligraphic copy, beautifully written and decorated by Joan Kingsford. Alone in this exhibition the last does not belong to the Museum, being anonymously lent for the occasion.

A number of documents, diaries, maps, and letters illustrate the exploration and origins of the British Empire. The most dramatic of these is a letter (Add. MS. 41063 H) written by a volunteer, James Henderson, to an uncle in England, describing the victory of the Heights of Abraham, 13 September 1759, and in particular the death of Wolfe, of which he was an eyewitness. Henderson's sword was apparently mightier than his pen; but his spelling and use of capitals cannot obscure his bravery and devotion to his commander. 'I myself receved at the Same time', he writes, 'two Wounds for I Was Close to him . . . But my Consern for him Was so Great that I Did not At that Time think of them. When the Genr<sup>l</sup> Receved the Shot I Caut Hold of him and Carried him of the Feild he Walked About one Hundred yards And then Beged I Would Let him Sit Down Which I did. Then I opened his Breast. And found his Shirt full of Blood At Which he Smiled And When he Seen the Distress I Was In My Dear said he Dont Grive for me I shall Be Happy In a Few Minutes. take Care of your Self As I See your Wounded But Tell me O tell me How Goes the Battle their Just then came some Officers Who told him that the Freinch had Given Ground & that our trooups was pursuing. . . . He Smiled in my Face, Now Said He I die Contented. . . .' There is also exhibited a map of this eventful battle (Add. MS. 31357 c).

When Tasman discovered New Zealand in 1642 he failed to find the strait dividing the two islands, as is shown by a map of that part of the coasts copied from his log-book (Add. MS. 8946, f. 60); Captain Cook's map of his first circumnavigation of New Zealand in 1769-70 on his first voyage shows it (Add. MS. 21593 F); the copy

of the log-book of H.M.S. *Endeavour* for this voyage which was made for Sir Joseph Banks (Add. MS. 8959) is exhibited with that of Charles Clerke, 2nd Lieutenant on H.M.S. *Resolution*, of the second of 1772-3 (Add. MS. 8951), and the literary version of the third made for publication by John Douglas, D.D. (Egerton MS. 2179), with three large drawings of South Sea natives made on this voyage.

#### MEDIEVAL LATIN AND GREEK MANUSCRIPTS.

A selection of medieval Latin manuscripts written between the eleventh and fifteenth centuries, mostly in England, if they lack the splendour of text and especially of illumination associated with the Grenville Room, all have points of interest and have not been exhibited before. Attention may be called to the exquisite pen-and-red-ink flourish work in the rubricated capital on the page shown of a Psalter written for Norwich Priory (Harl. MS. 3950), and to the handsome Lucan, written in Italy in the second half of the fifteenth century in a round semi-Gothic text hand, with renaissance border and capital in gold on lavender (Add. MS. 14799).

A case of Greek manuscripts similarly exhibits books of a period not hitherto shown. A series of four covering the seventeenth century strikingly exemplifies the persistence of the Byzantine tradition of painting. The Greek humanists of Florence of the fifteenth century are represented here by Johannes Thetталus Scutariotes, whose beautiful book-hand is seen in an Iamblichus (Add. MS. 21165), which is incidentally one of the Museum's two Corviniana.

#### MEDICINE AND NURSING.

Books and papers illustrating medicine and nursing from Galen and the Schola Salernitana to Florence Nightingale and Edith Cavell include works by noted English medieval physicians, such as the 'Rosa Anglica' of Chaucer's 'Gatesden', i.e. John of Gaddesden (Sloane MS. 280).

#### BIBLES.

In the Bible Room are manuscript and printed copies of Bibles or parts of Bibles in a number of languages, including Ancient Near

Eastern and medieval Slavonic. Two fifteenth-century volumes are in English: a New Testament of Wycliffe's second version (Harl. MS. 1212), and a Psalter with the translation and commentary by Richard Rolle the hermit of Hampole (Harl. MS. 1806); while the contemporary revival of religious devotion on the Continent is illustrated by copies of the 'Psautier Lorrain' and a Dutch Gospel book of the 'New Devotion'. Among the printed copies are many with fine uncoloured woodcuts, beginning with Quentel's Low German Bible, Cologne [c. 1480]; at the end of the series is a very important book, rarely if ever exhibited, Walton's Polyglott of 1655-7.

#### FLOWER BOOKS.

A very attractive section of the Exhibition is a long series of English and Continental colour-illustrated botanical books of the later eighteenth and earlier nineteenth century, a great age of book-production. Among them may be seen both sumptuous and splendid folios, and also small and delicate octavos *et infra*. Charming specimens of the latter class are two poems, C. L. Mallevant's *Les Fleurs*, 1817, and Charles Malo's *La Corbeille des Fruits*, 1818. Perhaps the finest of the many fine examples of the folios is H. J. Jacquin's *Plantarum rariorum horti Caesarei Schoenbrunnensis descriptiones et icones*, Vienna, 1797-1804, in which the hand-coloured etchings combine the highest delicacy with size and stateliness. But a volume of the excessively rare set of J. S. Kerner's *Hortus Sempervirens*, Stuttgart, 1795-1830, illustrated with original water-colours, should be noticed, and also a series of works illustrated by the celebrated P. J. Redouté, culminating in his finest performance, *Les Liliacées*. The ravages of the Romantic Movement are amusingly shown in the eloquent and fanciful text and also in the ultra-picturesque backgrounds to the handsome colour-printed and hand-finished mezzotint plates of R. J. Thornton's *Temple of Flora*, 1799-1807.

#### VICTORIAN COMIC PAPERS.

A cheerful note is struck by a series of Victorian illustrated comic papers. Many famous cartoons and humorous pictures are here, which it is delightful to see again. But it is also most instructive to see them in their setting, and to observe such features as the constant

(and sometimes disabling) national quality of reserve in caricature. It is significant that the only cruel caricature in the whole series is by a foreigner; this is the splendid full folio page drawing of General Booth as a Hebrew money-grubber by Karl Klič in *Puck* of 26 January 1889. We also see the tendency throughout the period to plain 'knock-about', such as the 'Sporting accidents' in George Cruikshank's *Comic Almanack* for 1837, though Leech's contemplative man in a punt ('It's the delicious repose I enjoy so') shows that knock-about can be true humour. The selection exhibited is a cross-section not only of the art but of the society of the time, from the more refined pages of the later volumes of *Punch* to cheerfully vulgar prints which some of the older among us remember not being allowed to read, such as *The Sporting Times*, otherwise called *The Pink 'Un* (which, however, contained the work of that true wit 'Pitcher') and *Ally Sloper's Half-Holiday*.

#### FANS.

Social life of the previous century and a half is richly illustrated in a series of fans (including some uncut and unmounted fan-leaves) from the collection made and presented to the Museum in 1891 by Lady Charlotte Schreiber. A few are water-colours, but the great majority are engraved. There are topical, and especially loyal, designs, as well as pure decoration, among them. As a work of art perhaps the finest is (no. 211) a Spanish aquatint of 1812, showing in violent movement a scene in Napoleon's retreat from Moscow. But very often the artist exercised his ingenuity in devising a design which would save the fan's owner from boredom during a dull evening, or provide her with a gambit for conversation. Two (nos. 10, 45) are covered with a great number of puzzles, riddles, anagrams, and the like; another, 'Loterie de l'Amour' (no. 150), is an elaborate game; and the owner of yet another (no. 253), Miss Lewis, of Pit Box no. 20 at the Opera, if she had good eyes, could have spent hours in deciphering a quantity of microscopic 'deceptions' representing cards, poems, music, a map, a book, and numberless other objects. We see that these frivolities of life did not cease being made and presumably used during the French Revolution. The Revolu-

tion of 1830 produced a singularly gloomy example (no. 214), 'Convoi du héros citoyen', a scene full of the favourite emblems of mortality of its country and period, such as urns and weeping-willows. Perhaps the most remarkable of any is not a fan at all. It looks exactly like a shut ivory fan, but it contains a stiletto. It is of Italian origin, and anticipates the opening lines of D. G. Rossetti's 'Last Confession':

Our Lombard country girls along the coast  
Wear daggers in their garters, for they know  
That they might hate another girl to death  
Or meet a German lover.

A. E.

### CHINESE AND JAPANESE PAINTING.

The opportunity has been taken to put on exhibition in the Manuscripts Saloon some of the facsimile reproductions of Chinese and Japanese paintings which are kept in the reference section of the Department of Oriental Antiquities. The Japanese have used much skill in the reproduction by collotype of the handscrolls (*makimono*) of Buddhist and historical subjects which are some of the principal national treasures of Japan. The originals are never likely to be seen in Europe, even on loan, and it is therefore only through such reproductions as the ten which have been chosen that we must be content to gain an idea of this national Japanese school of painting, excelling in vigour as well as delicacy, in dramatic force as well as decorative quality. They are balanced on the other side of the Gallery by eleven examples of Chinese landscape painting, ranging from the classic masters of T'ang and Sung to the Literary School of the seventeenth and eighteenth centuries. On the walls are some colour-plates of details from Buddhist paintings, clearly showing the actual handling in Japan of this style received from China and developed in her own way.

### THE SHIP-BURIAL AT SUTTON HOO.

An exhibition of photographs and other illustrations of the excavation of the seventh-century Anglo-Saxon ship-burial at Sutton Hoo,

near Woodbridge in Suffolk, was installed in the North Wing of the Entrance Hall during February 1940 and will remain on view there until it is incorporated with the general exhibition of British and Medieval antiquities, which it is proposed to open in the newly arranged Prehistoric Room. The exhibition includes the measured drawing showing the construction of the ship, which was prepared by the Department of Air and Water Transport of the Science Museum, models of the ship and of the related Nydam and Snape vessels made by Mr. C. W. Phillips, F.S.A., a plan of the burial-chamber by Mr. Stuart Piggott, F.S.A., and numerous photographs of the principal discoveries and of the excavations in progress, mostly the work of Mr. O. G. S. Crawford, F.S.A. A series of coloured transparencies and photographs made by Miss M. Lack and Miss B. Wagstaff illustrate the details of the ship and the concluding stages of the excavations. Pictures of comparative material in the British Museum and in other collections are shown in order to facilitate the appreciation of the remarkable treasure of gold ornaments and silver plate, and the associated finds, that have been presented to the British Museum by Mrs. E. M. Pretty; and there is also a small series of Anglo-Saxon antiquities, including weapons, pottery, ornaments, and glass, to provide a museum background to the pictorial display.

### RECENT PUBLICATIONS

Four more volumes of the new edition of the *General Catalogue of Printed Books* have been issued since progress was last recorded in the *Quarterly*. Volume XXIX, published in February of this year, completes the headings under the letter *B*, and affords a convenient opportunity of judging the pace at which the undertaking has proceeded since its inception ten years ago. Work upon the letter *A*, which covers eight volumes, took five years; the letter *B*, occupying nearly twenty-two volumes, has been disposed of in less than six years. By the year 1938 an annual rate of four volumes had been achieved, and something more was in sight until six months ago. The reduction of staff which is resulting from the state of war will inevitably slow down the machinery; but it is the intention of the

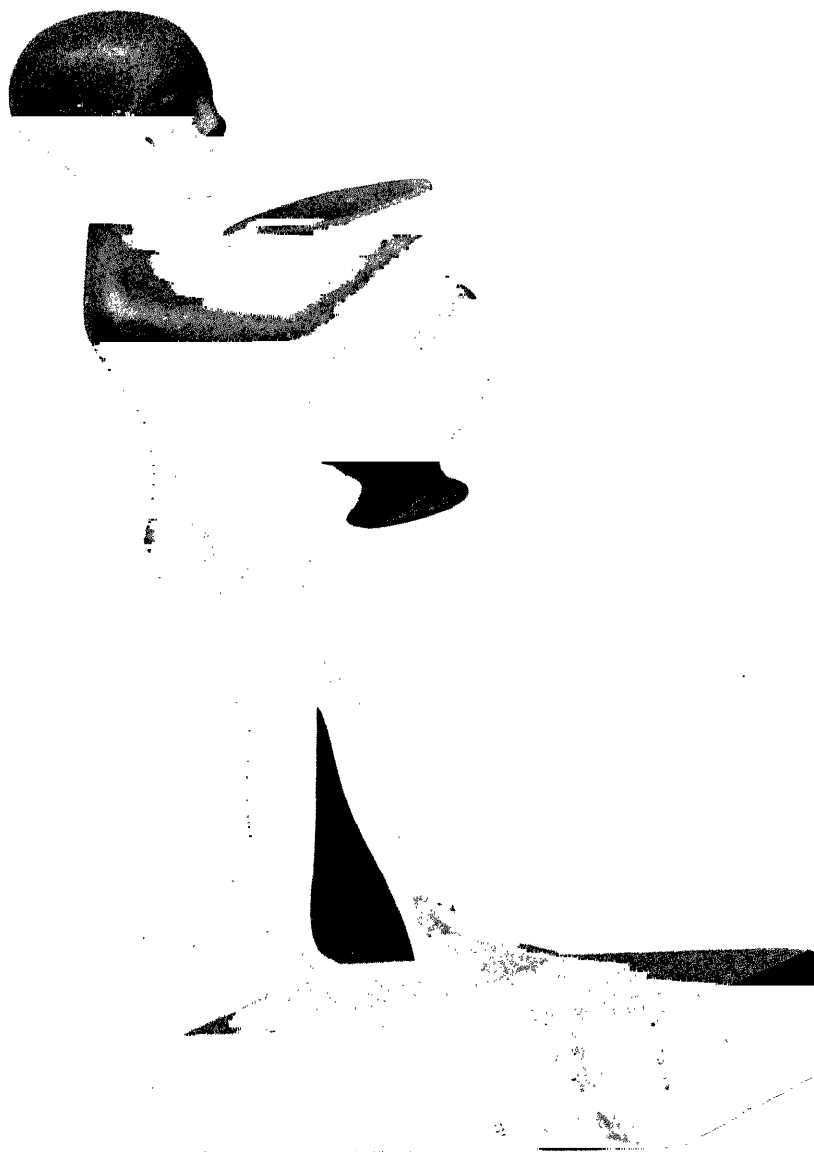


Trustees to go forward with work upon this Catalogue, which, like the *Subject Index*, supplies the needs of a world-wide public and must be considered as subsidiary only in importance to the British Museum's obligations under the requirements of the Copyright Act and to the maintenance of the service of the Reading Room.

In addition to the excerpts ARISTOPHANES (23 pages: 2s. 6d.), ARISTOTLE (85 pages: 6s.), and BIBLE (3 volumes: £12), offprints of the sections ROBERT BROWNING (14 pages), JOHN BUNYAN (37 pages), ROBERT BURNS (20 pages), and LORD BYRON (20 pages), are now on sale at the price of 2s. 6d. each.

A handbook *Early Medieval Art* has now been issued and is on sale at the price of 3 shillings. It is the work of Dr. Ernst Kitzinger, who for some years has been employed by the Trustees in the Departments of British and Medieval and Greek and Roman Antiquities. The book, which is illustrated by 48 plates, all representing antiquities and manuscripts in the British Museum collections, contains an account of the origins and development of medieval art, describing in turn the art of the Late Antique and Early Christian Periods, Carolingian art, and the art of the tenth, eleventh, and twelfth centuries in the Byzantine world and in Western Europe; and the story ends with the dawn of the Gothic style. It may be truly said that no other work in the English language covers the same ground, and this is certainly the first inexpensive book that introduces simply and directly the modern concept of medieval art, which is here treated not as an unaccountable phenomenon of the school-book Middle Ages, but as the logical outcome of processes and developments that can be traced back to the early centuries of this era. Thus the selection of pictures, which closes with paintings of about A.D. 1200, begins with a second-century bust from Palmyra and includes treasures such as the Projecta Casket, the Lindisfarne Gospels, the Lothar Crystal, the Grimbold Gospels, the Godefroid de Claire enamelled cross, the Lewis chessmen, and the Floreffe Bible.





VII. EGYPTIAN WOODEN STATUETTE IN THE  
ALNWICK COLLECTION

## 6. THE ALNWICK COLLECTION OF EGYPTIAN ANTIQUITIES.

FROM 1816 onwards Algernon, Baron Prudhoe, passed some years in Egypt visiting the principal sites and monuments; he was a student of the ancient language, then being deciphered, and of the history of the country, and acquired a very considerable collection. From 1835 onwards he added to this collection by purchases made at the sales of the Salt, Burton, and other famous collections, and on his succession as 4th Duke of Northumberland in 1847 the collection was installed at Alnwick Castle. Many of the monuments were published at various times in the works of Sir J. Gardner Wilkinson and of Lepsius, but a catalogue of the whole collection as it then existed was first published in 1880, done by Samuel Birch, then Keeper of the Egyptian, Assyrian, and Oriental Antiquities in the British Museum and President of the Society of Biblical Archaeology; this was printed for private distribution at the expense of the 6th Duke. Since the catalogue was compiled, a certain number of additions have been made to the Egyptian collections, all, apparently, before 1910; a small collection of antiquities from Western Asia was also formed, also before 1910. Now the Duke of Northumberland has deposited the collection in the British Museum on loan. By this act invaluable antiquities are made easily accessible, and scholars will be grateful for the opportunity to inspect treasures once well known but now forgotten.

Two examples are here chosen to illustrate unsuspected surprises. It should first be stated that the numbering of Birch's catalogue has been retained in the Museum arrangement, and that the whole collection is to be known as 'North.', so that any number up to 2048 is described in the Catalogue; numbers above that are more recent additions.

Birch described North. 752 as follows:

'Elegant vase for holding stibium or other cosmetic, in shape of a naked slave girl, carrying a small vase, walking on a pedestal. Her head is shorn, her eyes are inlaid with black and white pigments,

and she wears a gilded girdle round the waist. At the left side of the head is plaited a single lock of hair, coloured black, and a small mushroom-shaped stud of ivory is placed in the ear. At her right side she holds a large jar-shaped vase by both hands. The cover of the vase<sup>1</sup> revolves on a pivot and was fixed by a small cord tied to an ivory stud inserted for that purpose at the side of the vase. Round her neck is a chain or cord with a pendent figure of the god Bes, full face. The lock at the right side is broken off: the hair black. This charming little figure, one of the 'very finest of the kind, probably represents an Asiatic or other captive offering tribute, and is one of the finest specimens of the art of wood-cutting amongst the ancient Egyptians. 5½ in. high. Fine wood, on a wooden pedestal of darker colour.'

Though Birch's words show that he appreciated the wooden figure of which three views are given on Plates VII and VIII, they scarcely indicate the quite exceptional nature of this object. Apart from a wooden statuette in the Bibliothèque Nationale at Paris<sup>2</sup> there are no other examples of the representation of forward and sideways movement simultaneously among such wooden figures, though forward movement is not infrequent and Professor Capart has pointed out that there are several instances of sideways movement about a central axis. The remarkable treatment will be best understood from the back view, for that shows clearly, what is equally true of the front, that no two points above the buttocks are parallel to and in the same plane as the buttocks, and that the backbone, which is not marked, must be imagined as passing through a double curve. But above this upper body, swung sideways and forwards, the head and neck are poised erect, centrally over the right leg, which is flexed, bearing the weight, as is natural given the downward movement of the right shoulder, while the left leg is pushed forward. The delicate modelling of face and breasts indicates that the slave girl is not more than an immature child,

<sup>1</sup> The cover no longer exists, and probably was not there when Birch wrote.

<sup>2</sup> J. Capart, *Lectures on Egyptian Art* (University of North Carolina Press, 1928), p. 32, fig. 22. I owe the reference to Mr Edwards. The best illustrations and description are to be found in *Monuments et Mémoires, Fondation Eugène Piot*, xxvi (Paris, 1923), Pl. II, pp. 60 ff. 7, in an article by Capart, *L'Art Égyptien et la Loi de Frontalité*.



North.  
752.

*a*

*b*

VIII. EGYPTIAN WOODEN STATUETTE



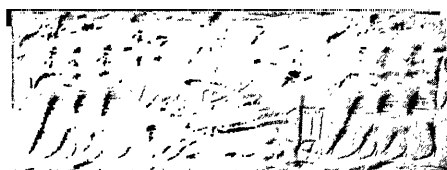
*c*



*d*



*b*



*a*

IX. *a*, HAEMATITE CYLINDER SEAL. *b*, AGATE SCARABOID SEAL. *c*, TERRACOTTA PLAQUE FROM ARABIA. *d*, HITTITE GOLD STATUETTE

and the slightly splayed stance is well observed; she wears her virgin's girdle, for it is marked by a triangle in black paint reaching up to the golden belt, partly broken away. The left foot is split just above the ankle. There are no obvious parallels for the hair-dressing.

The material from which the figure is carved has been identified as boxwood by Mr. W. W. Howard; it is, in Professor Newberry's opinion, *buxus longifolia*, Boiss.,<sup>1</sup> which grew in the Libanon and in the neighbourhood of Antioch. It is to be noted that the figure in the Bibliothèque Nationale, already referred to, was brought back from Egypt by Cailliaud, and sold to the Cabinet du Roi in either 1819, 1822, or 1824; it seems not improbable that Lord Prudhoe may have obtained the figure here described shortly after 1816, from the same source as Cailliaud obtained the male figure.<sup>2</sup> Whether that is so or not, both figures are probably of the same date, viz. the Eighteenth Dynasty, to which the male figure is fairly confidently assigned because it resembles Syrian figures in tomb paintings. This figure of the little girl is not, however, likely to belong to the early part of the Dynasty, and it betrays none of the marked peculiarities of the Amarna period. The vase is of a well-known shape, however, found at Amarna, generally painted light blue with decoration in black. Perhaps the reign of Amenhetep III might be singled out as the most reasonable dating, or alternatively the end of Tut-'ankh-Âmen's reign.

The cylinder seal, North. 2404, must have been acquired after 1880; it is not impossible that it was bought by Lord Percy during his Eastern travels in 1899-1900.<sup>3</sup> It is haematite, 2 cm. long, and nearly 1 cm. in diameter, a shape common in the fifteenth century B.C. and later. The cutting is typical of the best work of the time. In the impression, Plate IX *a*, part of the subject has been repeated, because the theme is so arranged that no exact dividing line is possible, such as may occasionally be found on Syrian and Palestinian seals of the thirteenth century and later. The subject is a

<sup>1</sup> I have to thank Professor Newberry for his advice and informative notes on this matter.

<sup>2</sup> The history of both figures alike is, be it said, fully ascertained and above suspicion.

<sup>3</sup> See *Highlands of Asiatic Turkey*, by Earl Percy, M.P. (London, 1901).



parade, probably to the hunt rather than to war. The chariot has a four-spoked wheel commonly found in Cretan representations;<sup>1</sup> the pole, clearly depicted as coming from the axle,<sup>2</sup> bends sharply upwards and is then lost behind the horses. The body of the chariot is a tall rectangle, thus differing from the lower type found, e.g., in the Hittite sculpture at Malatya and in Egyptian representations. The double loops hanging on the side are not immediately explicable. The driver is apparently naked to the waist, and wears, probably, a long skirt; on his head is the same flat cap as the other men wear, perhaps a tight leather skull-cap turned up round the edge. The reins pass by, rather than under, two crooks with split ends which apparently rise from the horses' collars, perhaps to serve as rein-rings, though not very fitted for the purpose. The horses, in a conventional gallop, prick their ears; the tails are represented like ears of corn. In front, or, alternatively, behind the chariot three men march briskly, arms swinging; they have tight waist-belts and a short kilt, flounced, which much resembles, though it is not identical with, the Cretan wear for athletes.<sup>3</sup> Above the horses are two men running, arms swinging more violently than in the march, with the kilt opening for movement. In all these men there is a remarkable convention for the drawing of the foot. Below muscular legs, represented in the best tradition of cylinder seal-cutting from the time of Sargon of Agade onwards, comes a single line making a bold forward sweep, abbreviated only because of the necessity of grouping: the heel is another single line making a right-angled turn, the intervening space is left. In the field are to be seen (1) the full and crescent moon, (2) a pot, (3) a scorpion, (4) a long-necked bird, perhaps a hawk or falcon, diving as though after prey, (5) a hare, (6) a blunt-ended club with central attachment, sometimes wrongly confused with the *urigallu*,<sup>4</sup> (7) a head in profile,

<sup>1</sup> Evans, *The Palace of Minos*, iv. 807 ff.

<sup>2</sup> It therefore is not the "Type B" postulated by Sir Arthur Evans.

<sup>3</sup> Evans, *Palace of Minos*, ii. 751 ff. Syrian gods wear such kilts; cf. the figures from Ras Shamra, *Syria*, xviii, Pl. xxiii and elsewhere.

<sup>4</sup> It has also been called the central arm of a balance; this seems unlikely, since the object is never, apparently, represented as horizontal, but always perpendicular or at a slight angle from the perpendicular.

in the manner of heads found on seal-impressions from Cappadocian tablets, (8) a hand, (9) a fish. That some of these symbols, e.g. nos. 1, 3, 9, are astral is probable, but the meaning of all together escapes us.

The singular importance and unique character of this seal will be at once apparent. The men and the bird are outside the known categories of themes on cylinder seals, yet the seal itself and some elements of the design are normal in Syria about the middle of the second millennium. It is not a sufficient explanation of this seal to say that it shows Cretan influence. It looks as if a Babylonian seal-cutter was actually depicting men in Syria who wore something like Cretan dress,<sup>1</sup> and copied, for this purpose, such figures as the running men from foreign art.

SIDNEY SMITH

## 7. HEBREW, PALMYRENE, AND HITTITE ANTIQUITIES.

**A**N interesting scaraboid, B.M. 126388, of banded white, yellow, and red agate has an Egyptian design with a Hebrew inscription (Pl. IX *b*). The design consists of a cartouche containing the symbols of Kheper-Ra, above which is a winged disk and on either side a Uraeus snake crowned with the sun's disk and horns, and a hawk wearing the double crown of Egypt. Above is the inscription '(belonging) to El-dilleh', a name which may be compared with יְהוָה 'Yahu has lifted up', 1 Chr. 24, v. 18, Jerem. 36, vv. 12, 25. Length 3 cm.

A circular clay plaque, B.M. 126387, 10.5 cm. high, belongs to a hitherto little-known type (Pl. IX *c*). A mould from which exactly identical plaques could be cast was found at Dura on the Euphrates,<sup>2</sup> in a house of the third century A.D., while a very similar plaque but with a representation of a female, evidently a goddess, was found at Palmyra.<sup>3</sup> Our plaque, employing the current vernacular of Hellenistic art, depicts a god, bearded, mustachioed, and long-haired, wearing the tunic and cloak familiar at Palmyra and a small head-

<sup>1</sup> As Mr. Wainwright has long contended the Egyptians did; see especially *J.H.S.* 1931.

<sup>2</sup> Rostovtzeff and others, *The Excavations at Dura-Europus, Sixth Season*, pl. xxvi.

<sup>3</sup> *Syria*, xiii. 264, fig. 1.

dress crowned with a laurel wreath. It is not possible to determine which god he represents—perhaps he is Zeus. Nor is it clear what purpose such a plaque originally served. It is tempting, however, to connect it with the little image sometimes in the form of a medallion which is worn by Palmyrene priests in the forepart of their head-dresses. Unfortunately, we do not know whether those plaques of the priests were made of clay, like this, in which case it would be probable that this was one, or whether they were made of another material, such as metal. Special importance attaches to this specimen because it was acquired by Mr J. Duncan (who has kindly presented it) in Wadi Baihan, Hadramaut, S. Arabia. It is an eloquent testimony to the ramifications of commerce and intercourse in the third century A.D.

The Department has improved its collection of Hittite objects by the addition of an exquisite miniature statue of gold, 5 cm. high: B.M. 126389 (Pl. IX *d*). It represents a Hittite god, beardless and wearing the pointed hat with rings, a kilt, and pointed shoes, and holding a ritual wand. In the centre of the back is a ring which suggests the object was worn as an amulet; the god represented was probably the weather-god, whatever his local name may have been. A closely similar figure, acquired by Chantre at Yozgad,<sup>1</sup> is now in the Louvre, while a corresponding figure of a goddess, made of electrum, which was formerly in the Nelidoff Collection, then in the Hermitage, and was finally sold in 1931,<sup>2</sup> was said to have come from Tarsus. The present example resembles in general style the sculptures of Yazili-Kaya, near Boghaz-köi, and therefore belongs to the fourteenth or thirteenth century B.C. R. D. BARNETT

## 8. FRAGMENTS OF AN EARLY SUMERIAN INSCRIBED BOWL.

THE Department of Egyptian and Assyrian Antiquities has acquired two separate fragments of a large bowl in dark-brown sandstone bearing parts of a Sumerian inscription of U-tug . . . , an early ruler of the city of Kish, who is unknown except for these

<sup>1</sup> Chantre, *Mission en Cappadoce*, pl. XXIV.

<sup>2</sup> *Illustrated London News*, 10 Oct. 1931.

lines, which allude to his conquest of the territory of Hamazi. These fragments have themselves a history; they were excavated at Nippur between 1893 and 1896 and were published by the late Professor H. V. Hilprecht in his *Old Babylonian Inscriptions* (1896). Since then the inscription has found a place in all collections of early Sumerian texts and in the histories of the period. More recently they came into the possession of the late Lt-Col. L. A. Waddell, whose interest in the inscription, founded upon certain private convictions as to its significance which he set forth in his book entitled *The British Edda*, led him to acquire these fragments.

The great increase of material and knowledge bearing upon the oldest civilization of Babylonia which has accrued in the last two decades has somewhat detracted from the former estimation of this text as one of the earliest extant records of Sumer, but it is still interesting both for the information which it conveys and for the place it has occupied in modern scholarship. The fragments are now numbered 129401 (13.3×7.4 cm.) and 129402 (14.2×13.2 cm.).

C. J. GADD

#### 9. GREEK COINS

**G**IFTS of 99 coins, mostly Greek, have been received from Mr E. S. G. Robinson. They include a vigorous archaic tetradrachm of Acanthus (Pl. X, no. 1, weight 265.0 grs.) of the end of the sixth century B.C. from a recent find, with the regular device of the lion bringing down a bull; beneath is a rose-bud, the flower of the district. The type is not merely heraldic, for Herodotus records that the countryside round Acanthus was full of wild oxen and lions, and the latter did considerable damage to the camels of Xerxes' baggage-train in its passage from Acanthus to Therme. Two tetradrachms (both from the famous Calianra Hoard) issued during the Peloponnesian War when the Athenians were especially active in Macedonia: the types of both show the local deity, Silenus, now assimilated to Dionysus, on a donkey's back, half lying, half seated, holding a cantharus; in the field is a crow perched on a vinestock, and the same tree appears on the reverse framed by the city's name. Though the two coins are contemporary the difference in style between them is remarkable; that

of no. 2 (weight 262.5 grs.) is excellent and suggests Athenian influence in its reflection of the Parthenon sculptures, while no. 3 (weight 263.3 grs.) is crude and dry. Three drachms of Elis, nos. 4-6 (weights 72.7, 74.0, and 74.5 grs.), chosen from the fifty varieties selected from another recent find: the coins are of the end of the third century B.C. and the hoard was probably buried at a time of great political tension shortly before 191 when the Eleans came over to the side of the Romans and the Achaean League. The types, as so commonly at Elis, refer to Zeus; one side bears his eagle striking at a hare, the other an elaborate thunderbolt, of which no. 5 shows an interesting variant with a Medusa-head in the middle of the handle.

Among recent purchases may be mentioned a piece of great importance: a unique silver stater of Dicaea in Macedonia (no. 7, weight 263.3 grs.) of the early fifth century B.C. The types are those of the mother-city Eretria in Euboea, a cow licking its hind-leg with a bird perched on its back, and on the reverse a cuttle-fish; but the richness of significant detail is surprising. The bird appears to be worrying a mouse which it has just caught, perhaps a reference to some bit of local folklore, while beneath the cow a sea-turtle is depicted swimming, no doubt to symbolize the Thermaic gulf on which Dicaea stood. On the reverse for the first time we have the city's name complete, in fine, bold letters. Two very rare gold staters of the Black Sea cities, Olbia and Chersonesus, have also been purchased. The first (no. 8, weight 107.1 grs.) was struck in the first century A.D., during the period when Olbia was under the control of the Scythians. Its obverse bears the portrait and style of the Scythian ruler Pharzoius who is known only from his coins; on the reverse is an eagle with the initials of the town and of two mint officials. The second bears the date of a local era equivalent to A.D. 107. Its types, Apollo and Artemis with bow and spear, are the tutelary deities of Chersonesus. Within the Roman Empire the striking of gold coins was a jealously guarded imperial prerogative, but it is interesting to note how on the outskirts, here as at Bosphorus near by, it was tacitly permitted to the local authority.

J. ALLAN



X. GREEK COINS



*d*



*b*



*c*

*a*  
XI. SAXON GRAVE-STONE

## 10. TWO SAXON SCULPTURES FROM CHESHIRE.

THE Saxon sculpture in the British Museum is never likely to be more than a small series of carvings; but it contains several pieces of considerable historical importance and of real merit as works of art, and it is gratifying to record that its scope was appreciably widened in May of last year by a gift from Mrs G. W. Haswell and Mr F. T. Haswell, made in memory of a very devoted student of Saxon art, the late G. W. Haswell. The acquisition consists of two fragments representing on a quite small scale and with satisfactory completeness some North Mercian decorative motives of the tenth or, possibly, early eleventh century. Both fragments are believed to have come from Chester, and are made of the local red sandstone. The first (Pl. XI) seems to be the upper portion of a small standing grave-stone, and it now measures 17 inches in height. The slab, which is  $4\frac{1}{2}$  inches thick, is ornamented on the face by an animal design in a rectangular panel (*a*); on the back by a stout, close-textured interlace in a panel with a curved base; on the edges by an open-link interlace with terminal Stafford knots in a panel with a gabled lower end (*b*, *c*); and on the top by a little animal-head biting a foliate scroll (*d*). This last detail is a grotesque little design of much charm, and the small lion-pattern on the face, done very flat with a contoured and hatched body, ribbon-like trunk, and an interlacing tongue, is also a very attractive work. It is curious that there should not be any close analogies in form to this small grave-stone; though we do at least know that slabs of modest size with ornamented tops were used elsewhere in this area, witness the tenth-century Runic monument from Overchurch in the Grosvenor Museum, Chester. The ornamental style, however, with its rather stocky patterns tightly packed into their containing panels, is typical Mercian work, and here it is only necessary to call attention to points such as the probable West Saxon source of the lion-head with the spray in its mouth, and the obvious Celtic or barbaric Anglo-Saxon portrayal of the originally southern lion that ornaments the face. Such a mixture of Romanesque and barbaric elements, and the treatment of Romanesque elements in markedly barbaric manner, are characteristics of North-East Mercian sculpture,



and are observable as early as the period of the ninth-century Sandbach crosses. They represent tendencies further illustrated by the second slab (Pl. XII), which measures  $15\frac{1}{2}$  inches in length. This is just the broken corner of a recumbent tombstone, and shows a tiny portion of what seems to be a ninth-century West Midland type of animal-pattern in a rectangular panel with, on one edge, a border of foliate scroll, very much stylized, that becomes a spirali-form pattern at the corner. The two sculptures are not very easy to date with precision, but they reflect the influence of West Saxon art in a way that what may be called the 'Maen Achwynfan' stage of the Chester area sculptures does not, and it is accordingly probable that our two fragments are early (i.e. 950 or before) rather than c. A.D. 1000.

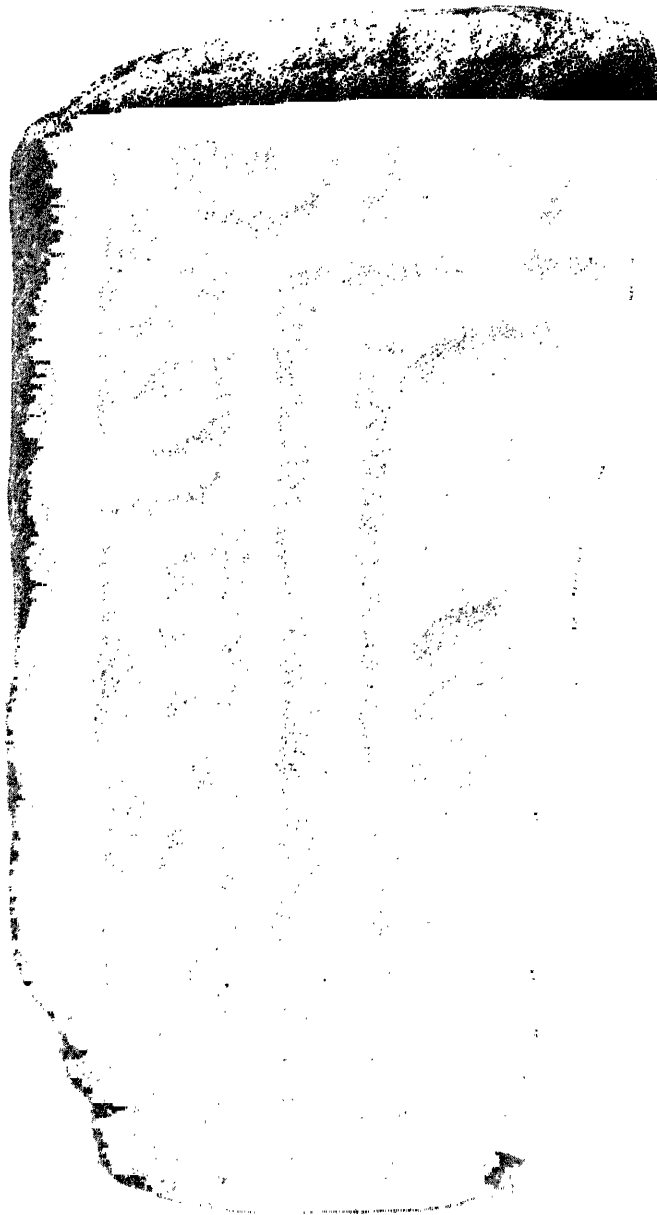
T. D. KENDRICK

#### 11. DRAWINGS BY CHARLES SHANNON, R.A.

A SERIES of ninety-one drawings by the late Charles Shannon has been recently presented by the National Art-Collections Fund. They had been mounted in a large canvas sketch-book by the artist, kept during his lifetime, and sold by his executors at Sotheby's on 9 June 1938. At the same sale was a companion album of drawings by Charles Ricketts, containing many studies for his woodcuts, which was acquired by Mr Gordon Bottomley.

Apart from their intrinsic excellence and beauty, the Shannon drawings have a special interest to the Department of Prints and Drawings as a considerable number are the original studies for his lithographs and woodcuts. They are for the most part executed in red or black chalk. They have been mounted for safe keeping, and a selection recently exhibited in the Prints and Drawings Gallery, in conjunction with red chalk drawings of various masters from Michelangelo to Watteau, helped to establish a high estimate of their artistic value. The new series of drawings, added to the Department's large collection of Shannon's prints, offers an unrivalled representation of the artist's graphic work (Pls. XIII, XIV).

A. M. HIND



XII. FRAGMENT OF SAXON GRAVE-STONE



XIII. STUDY FOR HERO AND LEANDER, BY  
CHARLES SHANNON

## 12. WOOD-BLOCKS BY WILLIAM BLAKE.

ANOTHER important gift from the National Art-Collections Fund is the series of seventeen original wood-blocks of William Blake's *Pastorals of Virgil* (1821), and another uncut block with an unpublished drawing by Blake on its surface, from the Linnell collection. Mrs Riches, Mrs Ivimey, and Miss Linnell most generously sacrificed their share as beneficiaries under the Linnell Trust in order to facilitate the purchase by the Fund.

The illustrations to Thornton's *Pastorals of Virgil* are the only example of pure wood-engraving in Blake's work, and among the most enchanting productions of his genius. Technically they are of great interest in the revival of the art of wood-engraving as a medium of original expression, a revival that was encouraged largely by the use of white-line for the design. This is a method in which the engraver cuts the positive lines of his drawing, which print as white on a black ground, instead of merely removing the negative portions from the block and thereby leaving the design in black.

The uncut design, of which a reproduction is given on Plate XV, represents the kneeling figure of a man with right hand uplifted and his left pointing to a lettered scroll at his side, while in the background is a crenellated building on fire, with horseman and soldiers approaching on the left, and a group of panic-stricken figures escaping on the right. The subject probably represents an evangelist (St John and a subject from the Apocalypse?) or prophet, but has not been satisfactorily explained.

A. M. HIND

## 13. A CHINESE LACQUER BOX OF THE EARLY FIFTEENTH CENTURY.

THE magnificent carved red lacquer box inscribed on the bottom in six characters *ta ming yung lo nien tsao* (the reign mark of Emperor Ch'êng Tsu, who reigned under the title of Yung Lo (A.D. 1403-24)) illustrated on Plates XVI, XVII, would be an important acquisition for any collection; and since the British Museum collections are particularly weak in this direction its arrival most happily repairs an important gap.

There are Chinese accounts of carved red lacquer of the Sung period; what remains has still to be identified: but examples have survived, purporting to be the work of two great artists Chang Ch'êng and Yang Mao who lived at the end of the Yüan dynasty (1260-1368), although we know next to nothing about their lives. Chinese texts on the subject of the early Ming lacquerers are few and scattered and seldom translated, but it cannot be seriously disputed that, if we except the reign of Hsüan Tê, which immediately succeeded it, the work of the Yung Lo lacquerers remains unrivalled by later artists. And the *Chin ao t'ui shih pi chi* says that during the reign of Hsüan Tê the Kuo Yüan workshops bought up Yung Lo pieces, erased their marks, and supplied their own.

The traditions of Chang Ch'êng were carried on by his son Chang Tê-kang (張德剛) into the reign of Yung Lo. The *Records of Chia Hsing*, near Hangchow, tell us 'Chang Tê-kang was a native of Hsi T'ang (西唐), whose father's name was Chang (Chang Ch'êng) and came from the same district as Yang Mao, both of them were masters of making painted and carved red lacquer. In the time of Yung Lo Japan and Lu Chu bought these kinds of lacquer and presented them to the Chinese Court. The Emperor Ch'êng Tsu noticing this called upon these two to (go to Court) but both had already died. Tê-kang was able to continue his father's work and went to Peking, was examined by the Emperor and gave satisfaction and was appointed assistant in the Ying Shan (Imperial) factory to repair the fortunes of his family, in that time another person, Pao Liang (包亮), was as skilful as Tê-kang. During the time of Hsüan Tê he was called to be assistant at the same factory.'

A passage from the *Tsun shêng pa chien* by Kao Lien (published 1591) informs us that 'In the time of Yung Lo the factory of the Kuo Yüan (fruit garden 菓園) made red lacquer with thirty-six layers, which was very satisfactory.

In this period they used pewter bodies or wooden bodies, and carved on the bodies very fine brocade pictures. For the bottoms they used black lacquer juice and used a pin to scratch the characters *Ta ming yung lon nient siao*. The style of inscription is somewhat superior



XIV. TWO NUDES, BY CHARLES SHANNON



XV. UNCUT WOOD-BLOCK BY  
WILLIAM BLAKE

to that of the Sung and Yüan. In the period of Hsüan Tê the red colour was brighter and fresher than in the Yung Lo; the lacquer bottoms were also bright black lacquer and cut with a knife with the characters *Ta ming hsüan tê nien tsao*, and they used gold dust to fill them.'

The *Ch'ing pi tsang* (Collection of Artistic Rarities) by Chang Ying-wên, published 1595 by his son Ch'ien-tê, has little to add. An extract from the work runs, 'In the Yung Lo period in the Kuo Yüan workshop and in the Hsüan Tê period, not only did they use vermilion to finish the body very beautifully but the character inscriptions were still better (than the Sung and Yüan). (In the first) they scratched on the bottoms *Ta ming yung lo nien tsao* with a needle and filled in with black lacquer. (In the second) they used a knife to cut the characters *Ta ming hsüan tê nien tsao* and filled in with gold dust to finish. The method of carving was a long way from being as good as the Sung. The thin bodies of their lacquer were powdered with gold and inlaid with shell, pieces of gold and silver. This kind of lacquer only the Japanese make really well. Imitations are heavy and easy to distinguish.'

Lastly, the *Chin ao t'ui shih pi chi* tells us, 'the Kuo Yüan workshops were situated to the west of the Lin Hsing Gate. In the time of Yung Lo period of the Ming dynasty they made lacquer objects with gold and silver, and lead and wood bodies. They had carved red lacquer and those filled in with lacquer juice—two kinds. The carved red lacquer boxes were of sugar-cane form, steamed cake form, western river form, three meeting and two meeting forms, and so on. The sugar-cane form (painted) with figures was the best. And the steamed cake form (painted) with flowers and grasses was next to it. The basins were round, square, with eight corners, the circular belt style, with four corners, peony petal form, all these shapes. The boxes were long, and square; two meeting form, and three meeting form; these four shapes.

The method of making them was to use thirty-six coats of lacquer, carved with fine brocade decoration. The bottoms had black lacquer on which they used to scratch *Ta ming yung lo nien tsao* with a pin; when compared with those done by Chang Ch'êng and Yang Mao



of the Yüan dynasty their sword hilts and perfume flower (boxes) were even better. Those filled in with lacquer were carved with flowers and birds filled in with painted and piled lacquer juice, polished smooth like a painting. You can keep them a long time and still they are like new. Of the boxes made the smaller are the more precious; the deep ones have five coloured *ling chih* (fungus) on the edges; the shallow ones *lei wên* (thunder pattern) edges. This kind of lacquer is several times as expensive as red lacquer. These two kinds were made at the Kuo Yüan workshop.'

From these passages we learn that the best carved red lacquer in the reign of Yung Lo was made at the Kuo Yüan imperial factory, probably under the supervision of Chang Tê-kang; that it was made with thirty-six coats of lacquer on pewter, lead, gold, silver, and wooden bodies; that the year-mark was inscribed, or rather scratched, on the base with a pin, while the year-mark of the next reign was cut with a knife; that, if carving was not as good as the Sung, the inscription was better.

The carving on the box illustrated in this article is superb. The top of the lid is decorated with a foliate panel containing a house and figures set in a landscape and surrounded with a border of peonies and gardenias in deep relief. On the side of the lid and the box itself are displayed two other flower borders of the same nature. The inscription on the base has certainly been scratched. Unfortunately the box has been slightly damaged and repaired. It is most certainly of imperial quality and may well have been made in the famous Kuo Yüan workshop under the supervision of Chang Tê-kang for the Emperor Ch'êng Tsu himself.

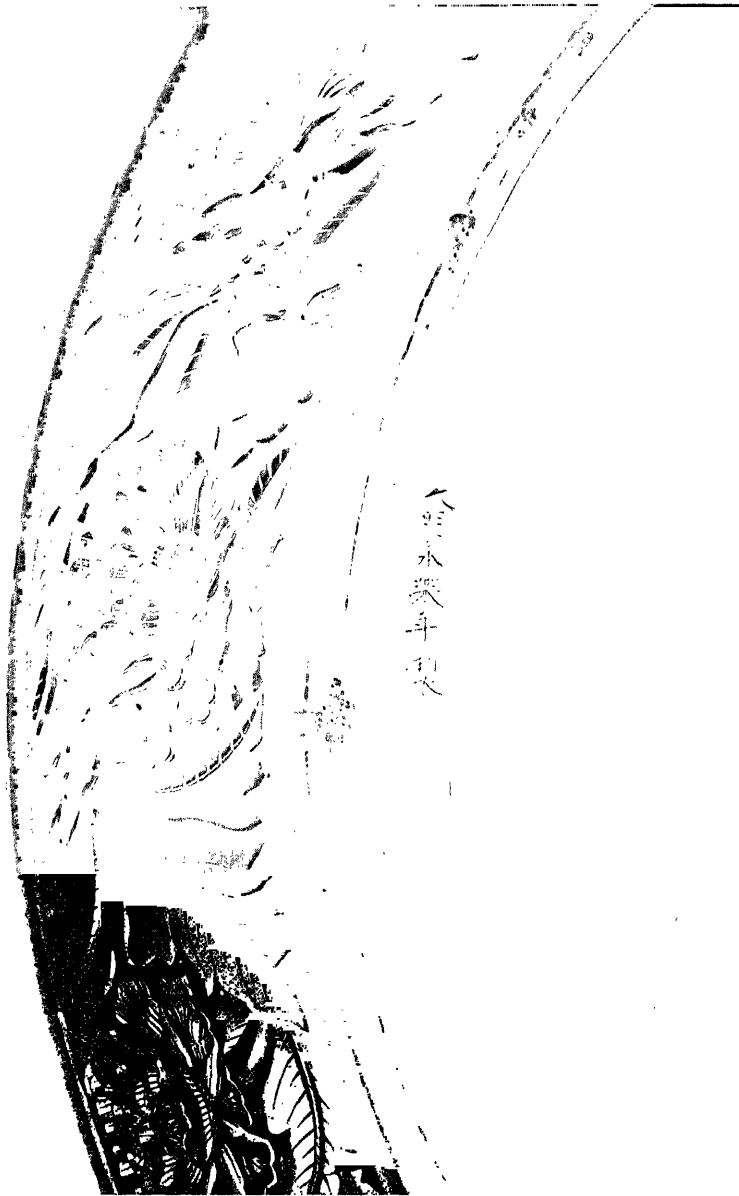
It is astonishing to realize that, if we can trust the Chinese texts, it remained for the Japanese to bring this carved red lacquer to the notice of Yung Lo's court; and that at the end of the sixteenth century the Chinese openly admitted that certain lacquer was made better in Japan.

Diameter (approximate), 18 inches; Height (approximate), 6 inches.

R. S. JENYNS



XVI. CHINESE LACQUER BOX



XVII. DETAIL OF CHINESE LACQUER BOX WITH  
INSCRIPTION

#### 14. ANTIQUITIES FROM THE INDUS VALLEY.

THE Department of Oriental Antiquities has received by exchange from the Director-General of Archaeology in India a series of 413 objects from the excavations at Mohenjo-daro. The Department has been able to show for some years a good selection of the decorated pottery from the Nal mound in Western Baluchistan and has lately received small series of objects from two of the best-known sites in Northern Baluchistan, namely Periano-Ghundai in Zhob and Dabar-kot in Loralai, by the gift of Lt-Col. L. B. Freeland and of Major Woods Ballard. These sites show unmistakable connexions with the Indus Valley civilization, but hitherto there has been nothing to represent the main civilization except three seals recovered years ago from Harappa, and it is a matter for great satisfaction that there is now an adequate series of pottery fragments and figurines, together with examples of work in semi-faience, bronze, shell, and ivory, as well as marble weights, from the scientific excavations carried out at Mohenjo-daro itself. These have been fully described in the books of Sir John Marshall, for the seasons 1922 to 1927, and Dr Ernest Mackay, for 1927 to 1931.

The British Museum series includes objects from all the seasons, and it is not possible to mention all the types represented. Many of the undecorated pottery vessels, including storage jars of over two feet high, are sufficiently well preserved to show the shapes clearly. Unfortunately only a dozen or so pots of the decorated types have been found in this condition and it is natural therefore that the series sent to the Museum should only include sherds of the decorated wares. But the principal motives used are represented. The human and animal figurines, though mostly broken, serve to body out the illustrations in the monographs, and provide the most vivid light on the life of the inhabitants of Mohenjo-daro. The collection also includes pottery wheels for model carts, pieces of shell bangles and inlay, and ivory fragments. The worked flints are beautifully finished. Owing to their frequent occurrence in the same strata as bronze implements Sir John Marshall has designated this civilization chalcolithic; but the presence of these flints is not generally considered to justify putting back the culture to this level. Stone was

scarce at Mohenjo-daro, but some curry stones are included, together with a large stone *yoni*. Specimens of the standard bricks used at Mohenjo-daro will be of interest to Near Eastern archaeologists, who will no doubt welcome the opportunity of handling the first consignment from the Indus Valley to reach Europe.

BASIL GRAY

## PRINCIPAL ACQUISITIONS

### PRINTED BOOKS.

#### *Gifts:*

Enquête sur l'habitation rurale en France. 2 vols. Paris, 1939.  
*From His Excellency the French Ambassador.*

The History of Saint Louis, by John Lord of Joinville, Seneschal of Champagne. Translated from the French text by Joan Evans. The Gregynog Press: Newtown, 1937. *From the Misses G. E. and M. S. Davies.*

Richard Brome. The Sparagus Garden. A Comedie. London, 1640—John Fletcher. Rollo, Duke of Normandy: or, the Bloody Brother. A tragedy. London, 1686.—[Beaumont and Fletcher.] Rule a Wife, and Have a Wife. A comedy. London, 1697. *From Dr W. W. Greg.*

Life of Thomas Wrightson, 1839–1921. Edited by Jocelyn B. Wrightson. Privately printed: London, [1939]. *From the Editor.*

Léone Rives. Charles Reade, sa vie, ses romans.—It's never too late to mend. An edition of Charles Reade's unpublished drama, with an introduction and notes by Léone Rives. 2 vols. Toulouse, 1940. *From Dr Léone Rives.*

Bedae venerabilis Expositio Actuum Apostolorum et Retractatio, edited by M. L. W. Laistner. The Mediaeval Academy of America, Cambridge, 1939. *From the Editor.*

Check List of Fifteenth-Century Printing in the Pierpont Morgan Library. Compiled by Ada Thurston and Curt F. Bühler. New York, 1939. *From The Pierpont Morgan Library.*

The History of the Sainthill Family. By Ammabel St. Hill. London, [1939]. *From the Author.*

Katalog der Ornamentstichsammlung des Magnés Gabriel De la Gardie in der Kgl. Bibliothek zu Stockholm. Herausgegeben von Isak Collijn. Mit 86 Abbildungen im Text. Stockholm-Uppsala, 1933. *From Dr Isak Collijn.*

The Tyler, Elkins and Allied Families. A genealogical study, compiled and privately printed for George F. Tyler. New York, 1939. *From Mr George F. Tyler.*

Some Silver wrought by the Courtauld Family of London, Goldsmiths in the Eighteenth Century. Privately printed: Oxford, 1940. *From Mr Samuel Augustine Courtauld.*

Poems and Letters in the handwriting of Robert Burns, reproduced in facsimile through the courtesy of William K. Bixby and Frederick W. Lehmann by the Burns Club of St. Louis. With an introduction and explanatory notes by Walter B. Stevens. Printed for the Burns Club: St. Louis, 1908. *From the Burns Club of St Louis.*

Madagascar: or, Robert Drury's Journal, during fifteen years captivity on that Island. London, 1731.—The Adventures of Robert Drury, during fifteen years captivity on the island of Madagascar. London, 1807. With manuscript additions by H. Minet.—Daniel Defoe and Kent: a chapter in Capel-le-Ferne history. By W. Minet. London, 1914. *From Miss S. Minet.*

## MANUSCRIPTS (WESTERN).

### *Gifts:*

Diaries of Robert Needham Cust, 1842-1909. Seventeen volumes. Add. MSS. 45390-406. *From Mr Robert H. H. Cust.*

Papers of William Morris (Second Series). Six volumes. Add. MSS. 45407-12 (supplementary to Add. MSS. 45338-53). *From Dr Robert Steele.*

Correspondence and papers of the publishers Houlston and Stoneman, 1827-61. Add. MS. 45413. *From Mr Theodore Besterman, through the Friends of the National Libraries.*

Accompt of the Commissary General's Department for 1796-7, concerning issues of supplies in the Mediterranean. Add. MS. 45414. *From the University of Western Ontario.*

Map of the Irrawadi River, early 19th century. Add. MS. 45415. *From the City of Perth Museum.*

Field Marshal Earl Haig's 'Order of the Day', 11 April 1919; the holograph MS. Add. MS. 45416. *Bequeathed by Sir Philip Sassoon, Bart.*

Papers of David Anderson, 18th–19th century. Twenty-five volumes. Add. MSS. 45417–41; with Add. Ch. 71278–9. *From Capt. D. M. Anderson.*

Notebooks of extracts from printed sources on anthropology, by Sir James Frazer, O.M. Fifty-five volumes. Add. MSS. 45442–96. *From Lady Frazer on behalf of her husband.*

Pedigree of the O'Brien family and branches, compiled by the Hon. Donough O'Brien. Photostats, signed and inscribed by the compiler. Add. MS. 45497. *From the compiler.*

Five letters of S. S. Wesley. Add. MS. 45498 Q. *From Capt. A. J. Lord, D.S.O.*

Letter of W. D. Howells to Major Putnam, 1915. Add. MS. 45498 S. *From Dr T. O. Mabbott.*

Letter of John Morley, afterwards Lord Morley, to W. S. Blunt, with a statement on his resignation of the editorship of the *Fortnightly Review*, 1882. Add. MS. 45498 T. *From Mr H. J. Darby.*

Letter of John Howard and papers relating to a proposal for a monument to him, 1786. Add. MS. 45498 U. *From the British Records Association.*

Letters relating to the death of Thomas Grenville and to his library. Add. MS. 45498 V. *Transferred from the British Museum (Natural History).*

Genealogical notes and collections on families bearing the names of Boys, Boyce, De Bosco, etc.; typewritten with MS. notes. Seven volumes. Add. MSS. 45499–505; with Add. Ch. 71280–84. *From Brigadier C. E. Boyce, D.S.O.*

Extracts and notes from the Shelton Young Collection (Add. MSS. 40889–41059) with an index. Three volumes. Add. MSS. 45506–8. *From Mr G. W. Younger.*

Specimens of calligraphy, by William May Underwood, late 18th century. Add. MS. 45509. *From Miss E. M. Underwood.*

Letter of John Keats to his brother Tom, written during his Scottish tour, July 1818. Add. MS. 45510. *From Mr Maurice Buxton Forman.*

Letters and papers of Robert Nelson, nonjuror, 17th-18th century. Two volumes. Add. MSS. 45511-12. *From the Rev. H. P. Kennedy Skipton.*

Papers and collections of Prof. Alexander Onou on Russian history, 20th century. Eight volumes. Add. MSS. 45526-33. *From Madame Nathalie Onou.*

Five Byzantine bullae from Cyprus. Detached seals CLXXXVI. 78-82. *From Wing-Commander T. O'B. Hubbard.*

#### *Purchases:*

Letters of Hugo Wolf to Prof. and Frau Mayreder, 1895-1898. Egerton MS. 3158. *Bridgewater Fund.*

Two letters of Hugo Wolf and one of Anton Brückner. Egerton MS. 3159. *Farnborough Fund.*

Map of the boundaries of Hatfield Rectory, co. York, by Cornelius Prole, 1663. Egerton MS. 3160. *Farnborough Fund.*

Enclosed map of Marston St. Lawrence, co. Northampton, 1760. Egerton MS. 3161. *Farnborough Fund.*

Enclosure Award map of the parish of Burgh St. Peter, co. Norfolk, early 19th century. Egerton MS. 3162. *Farnborough Fund.*

Map of Brockham Hill, co. Surrey, showing the boundaries of the manors of Brockham and East Betchworth, etc., 1812. Egerton MS. 3163. *Farnborough Fund.*

Enclosure Award map of Chilthorne Domer, co. Somerset. Egerton MS. 3164. *Farnborough Fund.*

'Vannetyes and toyes of youth': early poems by Sir Arthur Gorges, 16th century, with 17th century additions. Egerton MS. 3165. *Bridgewater Fund.*

The Jomini-Onou Papers. Seventy-eight volumes. Egerton MS. 3166-243. *Bridgewater Fund.*

Confirmation by King Stephen of a grant in Stebbing, co. Essex, by Robert de Ferrers, Earl of Nottingham. Egerton Charter 2213. *Farnborough Fund.*



## PRINTS AND DRAWINGS.

### *Gifts:*

R. P. Bonington: Eleven studies of Armour. Water-colour. *From Lt-Col. A. T. Utterson.*

Sir Edwin Landseer: Early sketch-book. *From Lt-Col. A. T. Utterson.*

E. V. Utterson: A Cottage. Water-colour. *From Lt-Col. A. T. Utterson.*

A. J. Finberg: Portrait of Col. Fawkes (water-colour), two sketch-books, and thirteen etchings. *From Mrs Finberg.*

Robert Needham Cust: 'Conquest of the Punjab' 1846. Album with text and a series of lithographs. *From Mr R. H. H. Cust and Mrs H. M. Leaf.*

MS. Notices of Engravers, by Francis Buckley. *From Mr Francis Buckley.*

P. Le Cave: The Market Cart. Water-colour.

Amelia Long, Lady Farnborough: Landscape. Black chalk.

C. C. Henderson: The Rat-catcher. Water-colour.

J. D. Harding: View of Avignon. Pencil.

William Oliver: A Street at Dinan. Pencil and wash.

Edward Lear: A View in Corfu. Pen and water-colour.

H. B. Brabazon: Landscape. Water-colour.

*Seven drawings, from Dr Herbert A. Powell, through the National Art-Collections Fund.*

Hedley Fitton: Sixty-two etchings. *From the National Art-Collections Fund.*

Sheet of Whatman paper with essays in colour to try his palette by J. M. W. Turner. *From Mrs Finberg.*

Marcel Iancu: Portrait drawings of E. Titeanu and Dr Voiculescu. *From Professor G. Oprescu.*

### *Purchases:*

Thomas Churchyard: Three water-colours.

H. W. Bunbury: A Veteran going before the Wind. Water-colour.

Thomas Rowlandson: A Cavalry Review. Water-colour.

J. Baily after Agasse: The Stage-Waggon, 1820. Colour-aquatint.

Edward Dayes: Two water-colours.

W. P. Robins: The Anglo-Saxon Ship at Sutton Hoo. Dry-point.

Derwent Lees: Portrait of Francis Helps. Pencil and water-colour.

Ford Madox Brown: Two drawings.

W. Lake Price: Venetian interior. Water-colour.

J. C. Nattes: Seven leaves from a sketch-book.

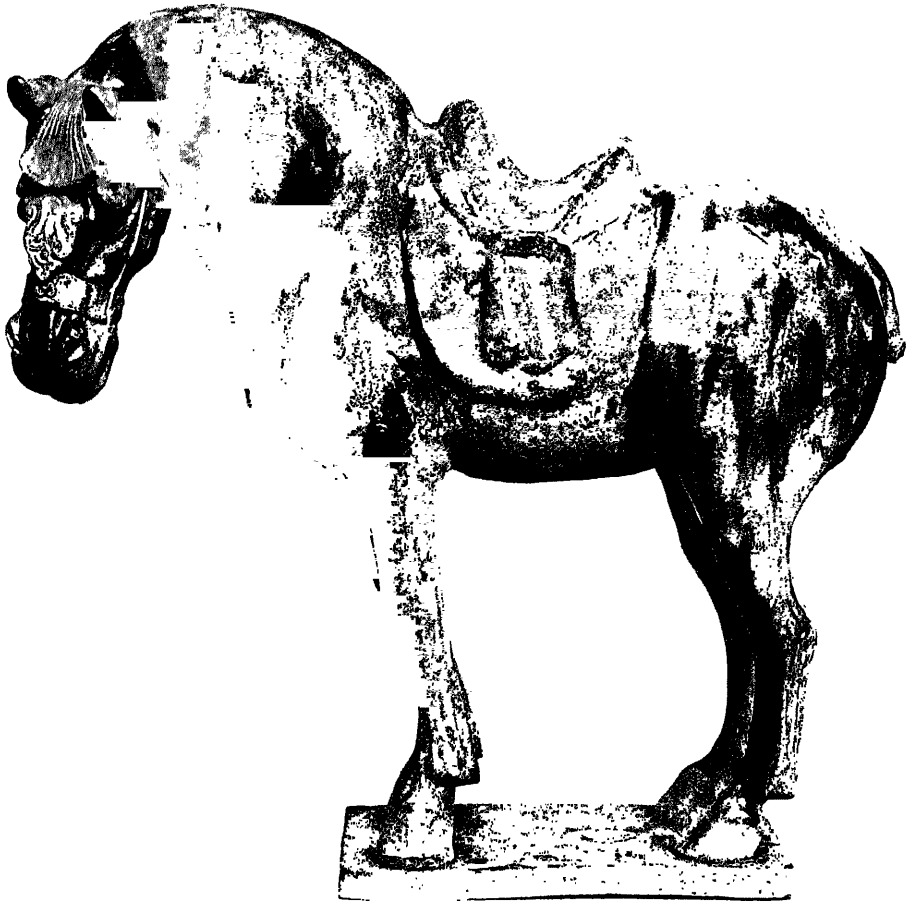
Carlo Lasinio, after Pietro da Cortona: The Age of Silver. Colour-print.

Christoph Schwarz: Study for the Altar in St Michaels, Munich.

Amico Aspertini: Satirical drawing, probably relating to the League of Cambrai, 1508. *Malcolm Exchange Fund*.







XVIII. T'ANG POTTERY HORSE PRESENTED BY  
MRS GEORGE EUMORFOPOULOS

## 15. THE EUMORFOPOULOS LACQUER TOILET-BOX AND BLUE T'ANG HORSE.

THE Museum is indebted to the National Art-Collections Fund and to Mrs George Eumorfopoulos for the presentation of two pieces of outstanding importance from the last of the Eumorfopoulos Collections. But for the intervention of the Fund it would have been impossible to make any acquisition at the sale, and Mrs Eumorfopoulos generously presented in memory of her husband the blue-splashed T'ang pottery horse which was his special favourite.

The Chinese lacquer toilet-box presented by the Fund was a recent addition to the collection, but is already widely known through its publication in the Transactions of the Oriental Ceramic Society for 1937/8 and its exhibition in America last year, first at the Golden Gate Exhibition at San Francisco and afterwards on loan to the Fogg Museum, Harvard University. It is much the most important piece of early Chinese lacquer to have left the East and is especially remarkable for its fine state of preservation and for unique features in its decoration.

The height of the box to the top of the cover is  $5\frac{1}{2}$  inches and the diameter  $8\frac{1}{4}$  inches. Pl. XIX shows the box complete; Pl. XX *a* the top of the cover and Pl. XX *b* the box with the cover removed.

Judging from the finds made by Japanese archaeologists in tombs in Corea, painted lacquer was the most usual material for objects of luxury in the Han period. The taste of the Chinese appears to have changed somewhere about 600 B.C. from an interest in plastic form to a preference for the enrichment of surfaces. In the 'Huai-style period', which may have persisted into the Han dynasty, as Andersson has pointed out,<sup>1</sup> inlay was extensively used to enrich the bronzes. In the Han period freer technique came into fashion: the engraved tomb-slabs and a few paintings on pottery bricks or vessels preserve some memory of the vanished wall-paintings of the period. Though also tomb furnishings, the lacquer boxes, utensils, and tables must certainly have been used by the owners before death.

In the tombs at Lo-lang in south Corea, of the considerable number

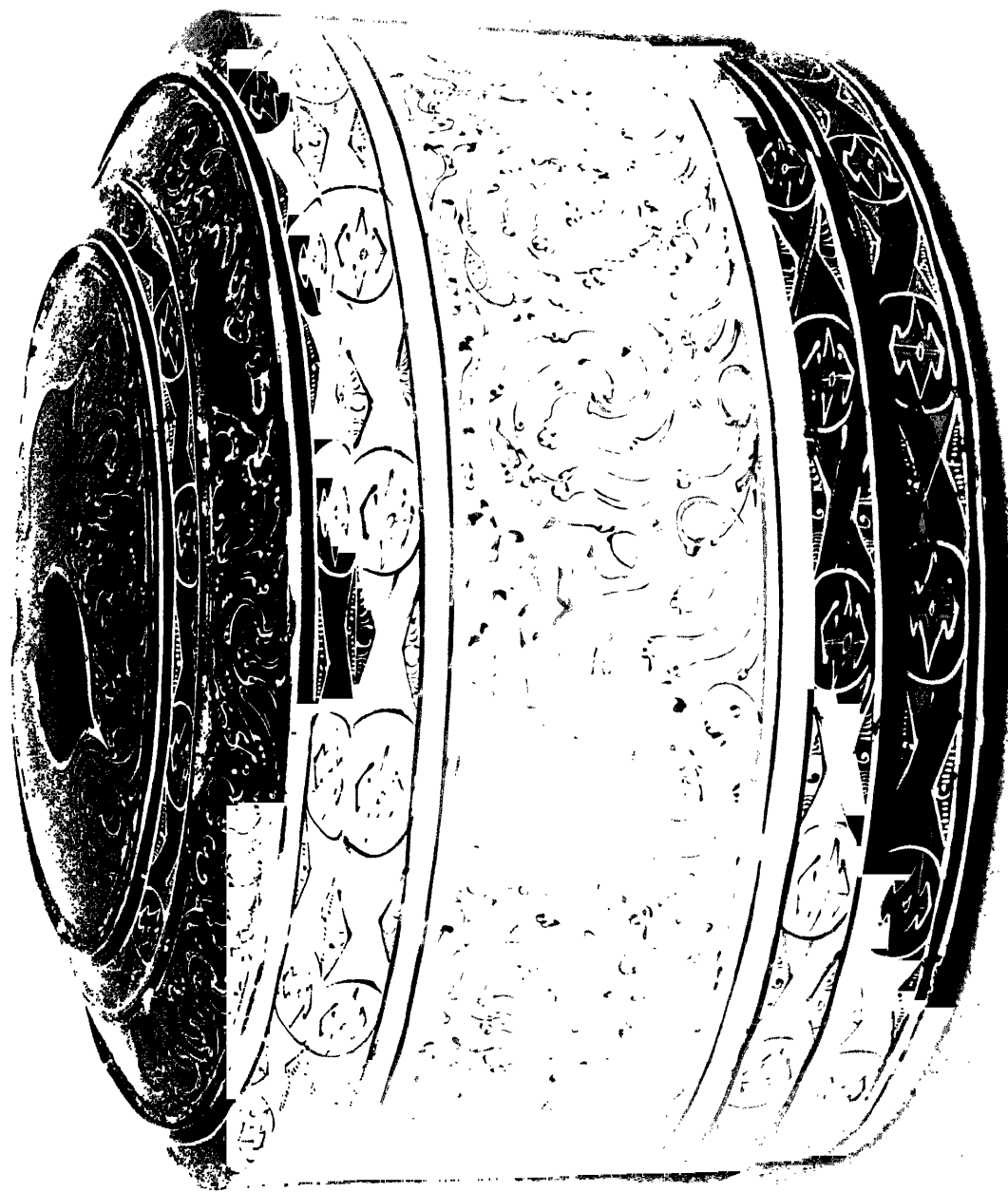
<sup>1</sup> *Bulletin of the Museum of Far Eastern Antiquities, Stockholm*, No. 7, p. 37.

of lacquer objects found the most important group is that of the toilet-boxes. These are of three main shapes; small oblong boxes, high rectangular boxes with coffered lids, and circular boxes with domed lids. The latter is the type already familiar from the toilet scene in the Ku K'ai-chih scroll painting. It is now fair to suppose that the fashions represented in the painting are those of the latter part of the Han dynasty, though these may have continued in vogue until the fourth century. In the tomb of Wang Hsü at Lo-lang there was found a toilet-box of this shape complete with its contents of mirror and pigment-boxes (cf. *Report* by Yoshito Harada, Tokyo, 1930, pls. 85-98). This tomb contained other pieces of lacquer with dates ranging from A.D. 45 to A.D. 69. Several of the lacquer vessels found in these Korean tombs are inscribed as having been made in the Chinese factory in Szechuan, but till lately no piece had been known to have been found on Chinese soil.

This is the first claim to attention of the lacquer toilet-box which is the subject of this note. It is said to have been found in a tomb at Haichow in the northern part of the province of Kiangsu, near the old bed of the Yellow River. It closely resembles in size and general shape the round toilet-boxes found at Lo-lang, and like them it has a large trefoil decoration on the lid, and is decorated with vermilion paint on a black ground, now turned a greenish red.

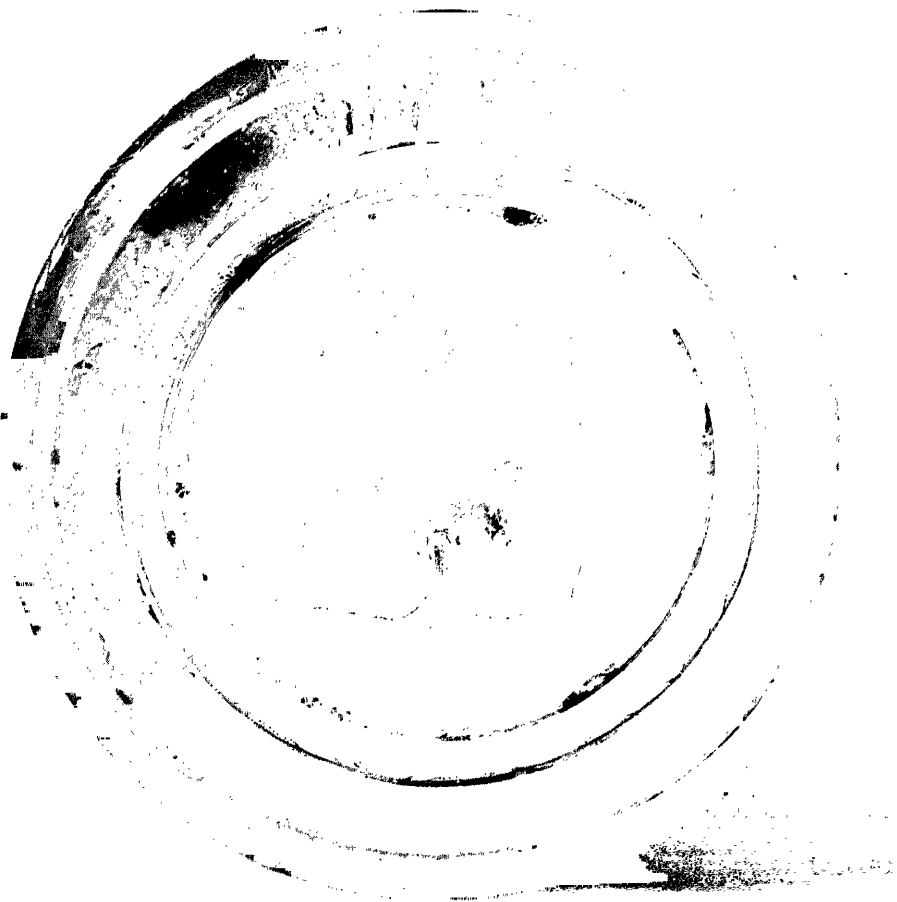
But there are certain important differences. The foundation on which the lacquer has been built up has been found by Dr Plenderleith to be hemp, whereas all the lacquer objects found at Lo-lang have a wooden core or foundation. On the other hand, a lacquered vessel described by Bishop White from fragments found at Loyang (p. 95, no. 54) was built up 'on a coarse fabric'. Secondly, the trefoil area on the lid of our box was once covered with a silver plate: on the Lo-lang boxes it is represented only by yellow lacquer outlined in red. The present box still bears in addition three silver plaques let into the sides of the drum, and four more round the edges of the top surface of the lid. These have not been found on any other box up to the present. Finally, the style of the painted decoration is different.

It is for these reasons that it has been assigned to the third century B.C., well before the period to which the Korean boxes all appear

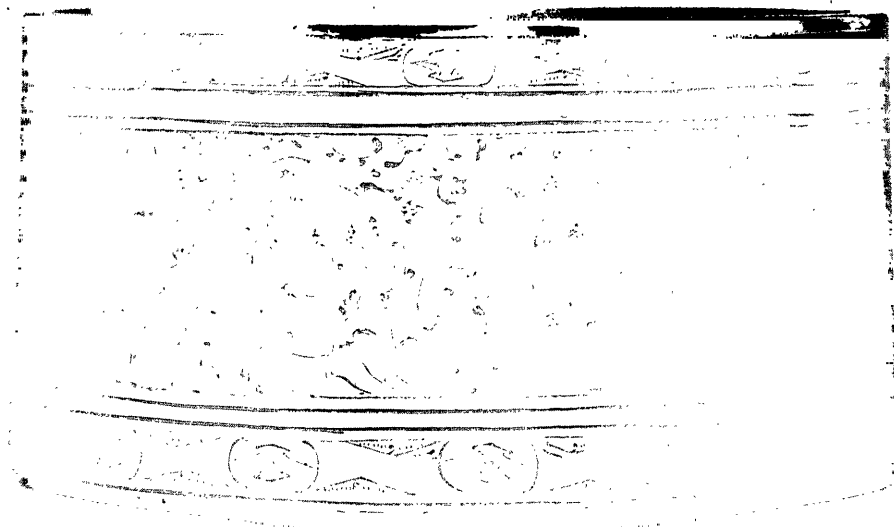


XIX. HAN LACQUER TOILET-BOX PRESENTED BY THE NATIONAL  
ART-COLLECTIONS FUND





*a*



*b*

XX. HAN LACQUER TOILET-BOX, TOP OF LID AND BODY

to belong—the first century A.D. But the true date is probably between the two.

The style of decoration is our only real evidence for the dating of the box. The sides of both lid and box are decorated in vermillion paint with broad bands of a spiral cloud-pattern between two narrow bands showing alternately lozenges and a calligraphic rendering of the thunder-pattern. Closely similar forms to this are commonly found on mirrors attributed to the Ch'in period, and on the textiles found on the Han sites of Lo-lang in Corea (Wang Hsü's tomb) and Loulan in Turkestan as well as by the Kozlov expedition in N. Mongolia. The top surface of the lid is decorated with similar designs: in this case there are two bands of cloud-pattern and two bands of thunder and lozenges. Among the clouds are the figures of animals—perhaps hares and deer—the extremities of whose limbs sometimes terminate in blobs of vegetal or feather form. On the lid one of the figures is clearly a 'bird-man'. On the bottom of the box, inside, are three highly stylized dragons in compartments amid cloud scrolls.

This sort of design is extremely characteristic of the Han period, where the subject of the Taoist heaven in which fantastic animals move amid clouds had become a popular theme for decoration. It is to be noted that the rolling, fluid, urgent cloud scrolls of this box are quite different from the forms to be found on the first century A.D. boxes from Lo-lang, where the form had disintegrated either into tight spirals or into detached wisps. On the other hand, there is here no trace of direct copying from bronze decoration such as was noted by Andersson on the lacquer fragments from the tomb at Ku-wei-tsun, now at Stockholm. These were assigned to the Huai-style period. A consideration of the remaining decorative element, the silver inlays, gives the most definite indication of date. The four prowling tigers inlaid on the top of the lid are somewhat similar to those on the well-known inlaid bronze basin in the collection of Marquis Hosokawa at Tokyo, which is of Han date.

The three inlays on the sides of the lid are different. The clearest is a charging bull; the second shows a bowman mounted on a horse in the position of the flying gallop; the third is a high-stepping

animal, apparently a lion. Though reminiscent of the animals appearing on some inlaid bronzes of the Huai-style period they are considerably more realistic. This is a similar judgment to that which Andersson has given on the inlaid Han bronze designs (*op. cit.*, p. 34), where the new style has developed out of the old 'by absorbing new naturalistic elements'.

Everything therefore points to the box having been made some time in the early Han period (2nd or 1st century B.C.). It is to be noted that the valley of the Yellow River, near which the box is said to have been found, was a centre of Chinese life in the Ch'in period immediately preceding the Han. It is not very likely that the Imperial factories in Szechuan were already developed at this time, and though certainty is impossible the box is unlikely to have been made far from the Yellow River.

With the box is a mirror said to have been found in it (diameter:  $7\frac{1}{2}$  inches). The decoration is highly unusual; a peculiar feature being decoration carried out in gold-leaf, applied to the flat surface. Within an outer border of tooth-pattern in relief are engraved rings of birds and interlacing scrolls on which considerable traces of gold remain. There is a quatrefoil pierced boss. The metal is considerably patinated. The style of decoration shows parallels with that of the box, and it may well be contemporary, but it unfortunately provides no fresh light on the date.

The T'ang pottery horse (Pl. XVIII) is  $11\frac{1}{2}$  inches high, and is much less damaged than is usual with these tomb figures. The ultra-violet light reveals paint on the neck just behind the head and on the off hind fetlock. Otherwise the figure appears wholly intact. The modelling, especially of the neck and shoulders, is very fine. The horse is a sturdy pony very different from the barrel-chested, long-legged animals so common among the tomb figures. There is a resemblance to the horses on the tomb of the Emperor T'ai Tsung. The splashing with blue instead of the usual yellow and green is apparently found on no other tomb figure, though blue is common enough on other classes of T'ang pottery. It is no doubt to be taken as a sign of workmanship superior to that of the ordinary burial pottery. The horse has been reproduced in colour in Mr R. L.

Hobson's *Art of the Chinese Potter* (pl. xxii) and in the George Eumorfopoulos Catalogue. It is a worthy memorial of a close friendship with the Museum over many years. B. GRAY

#### 16. THE KINGTON BAKER BEQUEST.

THE bequest from the small but choice collection of the late Mr Kington Baker has yielded several interesting pieces of Japanese porcelain to the Museum collections. In particular six pieces of porcelain decorated in polychrome enamels in the style of the potter Kakiemon, and a fine range of Nabeshima ware. The name of the potter Kakiemon and his eleven successors has always been associated with a certain range of enamels, in which a soft orange red and an azure blue predominate. The glaze and bodies of these pieces vary considerably, and although many show spur-marks, the earlier pieces never bear a potter's name or seal, so that it is difficult to date them: and impossible to disentangle with certainty the individual work of any of the various early Kakiemons, although we know their names. The founder of the family died in 1666, and the twelfth Kakiemon is still living.

This ware was first imported into Europe from Japan in the seventeenth century through the Dutch East India Company. It is probably safe to say that the finest pieces did not appear in Europe much before 1650 or after 1720. It had only a short vogue, as the style was too simple and chaste for the European taste of the day and it was rapidly replaced soon after 1700 by the coarser and more florid 'Imari' wares which met the demands of the Dutch market. The work of the later Kakiemons has seldom reached our shores: but the wares of the first three Kakiemons must have been exported in large quantities to judge from what has survived, and they exerted enormous influence on the budding porcelain factories of Europe in the eighteenth century. They were copied freely and continually at St. Cloud, Mennecey, and Chantilly in France, at Meissen in Germany, and at Bow, Chelsea, and Worcester in England:

The fine bowl (Pl. XXI *a*) with octagonal lip and vandyke brown edge, decorated on the sides with flowering prunus, singing bird, and bamboo in blue, red, yellow, and green enamels, must belong to the

work of one of these three potters or their associates. The paste, the range, and colour of the enamels and the style of the decoration date it to the seventeenth century.

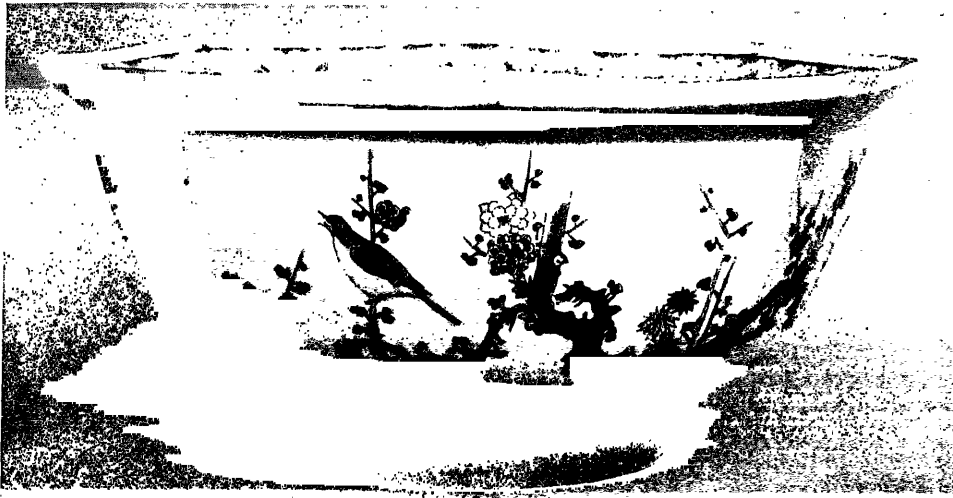
The elegant quatrefoil tray (Pl. XXI *b*) shows a thick greasy white glaze, quite different from the finer glaze on the bowl which we have just mentioned; this is almost transparent and full of bubbles. The enamels if anything are even more brilliant, and they have been traced over a raised design of a fir-tree, prunus, and bamboo, amid rocks and clouds. It is difficult to date this piece with any security, but I should place it as later than the bowl (possibly about 1700).

Of the eight Nabeshima dishes the most attractive is decorated with flowering and fruiting gourds in yellow, green, and red enamels and underglaze blue. It must date from the early part of the eighteenth century. Four of the other dishes are of equally good quality, and the other three which are decorated only in red enamel and underglaze blue are more coarsely made and probably of a later date.

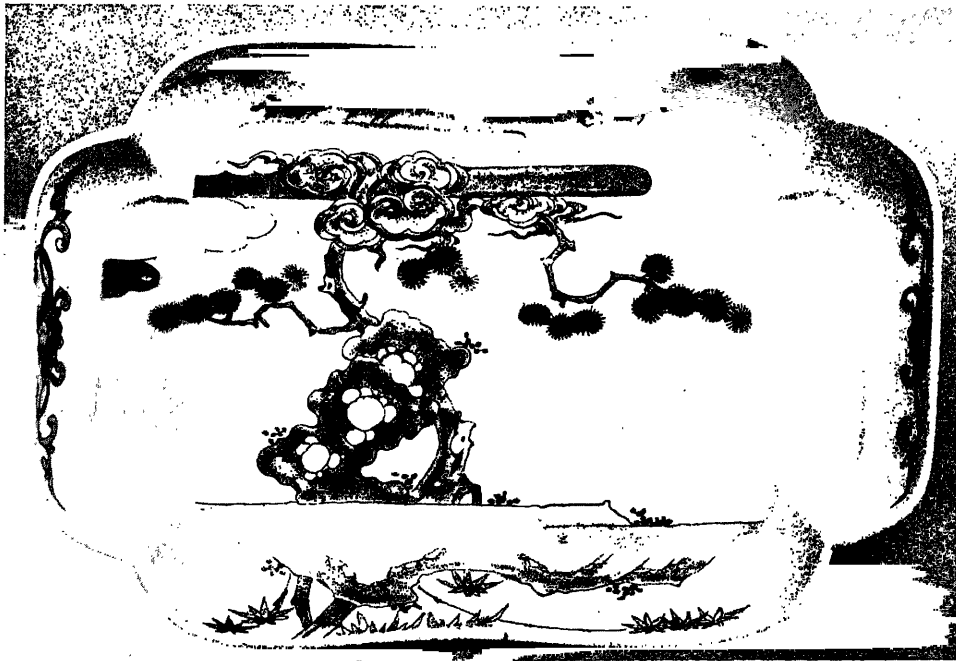
R. S. JENYNS

#### 17. A VINCENNES PORCELAIN CLOCK-CASE.

THE invention at Vincennes, by Bachelier in 1751, of figures in unglazed or biscuit porcelain was an innovation of great importance, which after a few years seems to have completely ousted the earlier glazed types. The latter were first made at Vincennes in 1746, and as they were only produced during so short a period, glazed Vincennes figures are comparatively rare. The Museum has been fortunate enough to obtain by purchase a specimen of outstanding importance in the shape of a clock-case (Pl. XXII) of rococo form; on the top is the figure of Cupid, who looks down upon a youth approaching a naked sleeping girl, the flowers beside whom indicate that the subject of the group is Zephyrus and Flora. Height 10.25 inches. The modeller has not been identified. The following entry occurs in Chavagnac and Grollier, *Histoire des Manufactures Françaises de Porcelaine*, p. 267: 'Sujet de pendule en double exemplaire, en blanc. Homme penché au-dessus d'une femme couchée. Un de ces sujets, monté en pendule, provenant de la collection de Machault, aujourd'hui [1906] dans une collection



*a*



*b*

XXI. KAKIEMON BOWL AND TRAY FROM THE KINGTON  
BAKER BEQUEST



XXII. VINCENNES PORCELAIN CLOCK-CASE

particulière, et le semblable, non monté, moins bon d'exécution, marqué B en creux, au Musée des arts décoratifs (legs Paul Gasnault). Nous avons rencontré un troisième exemplaire que nous pensons sur-décoré en bleu.' The group in the Musée des Arts Décoratifs, Paris, consists, to the best of my remembrance, only of the two principal figures, the Cupid and the actual *porte-montre* being omitted. The same is certainly true of two versions in the Fitzhenry Gift of 1909 to the Victoria and Albert Museum, one of which has a Louis Quinze ormolu mount, while the other is redecorated in turquoise-blue and is presumably that referred to above. It is tempting to identify the British Museum acquisition with that from the Machault collection, as no other example adapted to form a clock-case appears to be recorded or known. In that event it becomes a document of historical importance, since Jean-Baptiste de Machault d'Arnouville (1701-94), the collector in question, was comptroller general of finance from 1745 to 1754 and minister of marine from that year until 1757, when he fell into disgrace through the influence of his enemy, Madame de Pompadour.

Since the above note was compiled, my friend M. Louis Metman of the Musée des Arts Décoratifs has written to me as follows:—

'Nous possédons, en effet, depuis 1898, un double du porte-montre en Vincennes dont vous m'envoyez la photographie. Il provient du legs fait au Musée par M. Gasnault mon prédécesseur. Cette pièce a été emballée et évacuée en province avec les meilleurs objets du Musée. Impossible d'établir une comparaison; cependant, *d'après mon souvenir*, elle est identique à celle du British Museum. D'autre part, le porte-montre que vous avez acquis ne peut être celui de la collection Machault signalé par M. de Chavagnac, car il spécifie dans la note de la page 267 que cet exemplaire est *monté en pendule*, c'est-à-dire avec des parties en bronze doré. M. Gilbert Lévy, qui a une grande expérience des pièces de Vincennes passées en vente, consulté par moi, est certain d'avoir connu un autre exemplaire monté sur une terrasse de rocailles en bronze doré.'

It is unfortunately impossible at the moment to verify whether the example at the Musée des Arts Décoratifs is or is not in the form of a clock-case, but if it eventually proves to be merely the charming



group of Zephyrus and Flora, I shall continue in the pious belief that the British Museum possesses an object that may very well have belonged to Machault. I cannot see that the expression 'monté en pendule' necessarily implies an ormolu mount, and M. Lévy, whose sound knowledge and judgment every serious student of European ceramics must respect, may easily have been thinking of the white Fitzhenry group.

WILLIAM KING

18. 'AUT CAESAR AUT NIHIL.'

THE inglorious end of Caesar Borgia, far from the scene of his triumphs and his crimes, is recalled by a letter recently presented to the Department of Manuscripts. This missive, written from Pamplona, 7 December 1506, and addressed to the Cardinal of Ferrara [Ippolito d'Este, brother of Lucrezia Borgia's husband], announces the escape of Caesar from his captivity in Spain and his presence at the court of his brother-in-law, the King of Navarre. Only the signature, the glittering and delusive name of 'Caesar', is in the Borgia's hand. An almost identical dispatch, sent by the same courier to Francesco Gonzaga, Marquis of Mantua, is printed in Gregorovius, *Lucrezia Borgia*, App. no. 56. The donor of the present letter is Mr W. H. Woodward, himself author of a biography of Caesar. Previous owners were Étienne Charavay and Alfred Morrison. The text runs as follows:—

R<sup>mo</sup>.Sor.

aduiso a ·V· R<sup>ma</sup> ·S· como depoi tanti trauagli ha piciuto ad n<sup>ro</sup> ·Sor· dio liberarme et cauarme de prescione nel modo che da federico mio secretario exhibitor di questa intendera piaccia a la infinita sua clemencia que sia per magior suo seruicio al presente me ritrouo in panplona con el ·S<sup>mo</sup>· Re e regina de nauarra doue arriuai a li tre de decembre como de questo et de ogni altra cosa dal prefato federico ·V· R<sup>ma</sup> ·S· ad pieno intendera al quale piaccia dar fede de quanto li dira in mio nome come a la mia propria persona de panplona a ·vij de decembre ·m·d·vj·

De ·v· R<sup>ma</sup> ·S·

humil seruitor

Cæsa[r]

Al R<sup>mo</sup> ·Sor· Car<sup>le</sup> de ferrara mio señor

H. J. M. MILNE

## 19. A HAZLITT LETTER.

THE famous controversy which raged in the early years of last century, between the adherents of the Lake School of poets and those of the Cockney School, meets us in a recent acquisition of the Department of Manuscripts, now numbered Egerton MS. 3244. This is no other than Hazlitt's reply to the more than usually impudent article which appeared in *Blackwood's Magazine* for August 1818, under the title 'Hazlitt Cross-Questioned' and with the subscription 'An Old Friend with a New Face'. Hazlitt's script consists of twenty-three foolscap pages, and is endorsed by Archibald Constable on the verso of the last page: 'Blackwood's Magazine, Hazlitt, etc., in reply to (?) Lockhart (unpublished?).' There can be little doubt that Lockhart was the author of the offending article, on information supplied by Wilson. Instead of publishing this reply, Hazlitt instituted proceedings against *Blackwood's*, successfully. The reply did not actually see the light of print till 1923, when Charles Whibley edited it for the First Edition Club, and gave it the title 'A Reply to Z'. It has since been reprinted by P. P. Howe in his edition of *The Complete Works*, vol. 9, pp. 3-10.

H. J. M. MILNE

## 20. ROBERT NELSON CORRESPONDENCE.

'PIOUS ROBERT NELSON' (1656-1715) was for long a familiar name to devout churchmen as the author of *A Companion for the Festivals and Fasts of the Church of England*, a work which from its first publication in 1704 right down into the nineteenth century ran through edition after edition. Handsome and wealthy, the son of a Turkey merchant and linked to high society by his marriage with Lady Theophila Lucy, widow of Sir Kingsmill Lucy, Bart., and daughter of George, the first Earl of Berkeley, Nelson enjoyed every worldly advantage, yet was saved from mere worldliness by a deeply sacramental sense of life, not uncommon in the seventeenth century. Hence we need not be surprised to find him among the high churchmen and the non-jurors, for anything which savoured of time-serving and Erastianism was naturally repellent to such a conscience. The non-jurors were his special friends,

and their destitution no doubt made an appeal to his charity. The great outburst of philanthropy which marked the turn of the seventeenth century found an ardent supporter in Nelson. It was then that the Religious Societies, the Societies for the Reformation of Manners, the Society for Promoting Christian Knowledge, the Charity Schools, the Society for the Propagation of the Gospel in Foreign Parts, came into existence, and all number Nelson among their early patrons.

Most of these facets of Nelson's activities are reflected in the correspondence (Additional MSS. 45511, 45512) which gives occasion to the present article, and which has been presented by the Rev. H. P. K. Skipton (who had already, in 1928, given a group of Nelson letters, Add. MS. 41667 K, relating to his Life of Bishop Bull). The collection was formed, with biographical intent, in the first instance by Dr Francis Lee, a close friend of Nelson, and came in course of time into the hands of the Rev. C. F. Secretan, author of *Memoirs of the Life and Times of pious Robert Nelson*, 1860. Lee was himself a man of a deeply religious cast, with leanings towards theosophy. He was a chief founder in 1697 of the Philadelphian Society, and a devoted disciple and son-in-law of that remarkable seeress, Mrs Jane Lead. The quality of his attachment to Nelson may be gauged by the letter (f. 135) he wrote, 19 November 1714, a few months before Nelson's death, which begins: 'Gam-zo! My dear dear Friend, | And | Gift of God to me! O how doth my Spirit embrace your Spirit in the Spirit of Our Beloved!', and ends: 'Yours | In that Friendship | and Service | which hath no End, Fra: Lee'. Fitting words with which to close a notice of Robert Nelson.

H. J. M. MILNE

## 21. A LETTER OF KEATS.

ONE of the most welcome and valuable acquisitions in the sphere of the literary autograph which has fallen to the Museum for many years is due to the generosity of Mr M. Buxton Forman, who has recently presented to the Department of Manuscripts the letter (no. 77, pp. 179-84, in the donor's *The Letters of John Keats*, Oxford University Press, 1935) written by John Keats during his Scotch tour of 1818 to his brother Tom. Dated 'Belantree July 10',

this letter was posted at Glasgow on the 14th and contains the 'Galloway Song' beginning 'Ah! ken ye what I met the day' and the sonnet 'To Ailsa Rock'. It is certainly one of the best letters by Keats now in the country and a very notable addition to the Museum's stock of Keats material. It is contained in a portfolio, which holds, besides the letters, copies of the well-known portraits of Keats and his brother reproduced in the volume referred to above. It has received the number Add. MS. 45510. H. I. BELL

## 22. TRANSLATIONS OF THE WORKS OF CHARLES DICKENS.

THE collection of translations of the works of Charles Dickens formed by Lady Dickens, of which nearly a hundred volumes have been given to the Library by Miss Charlotte Roche, aimed rather at representing the greatest possible number of languages than at completeness. For the bibliographer its usefulness is therefore limited, but the evidence it offers of the universal appeal of Dickens's novels may well be of interest to the more general student. Of the principal western languages Polish, Gaelic, and Welsh alone are unrepresented in the collection; the others, from Rumanian to Portuguese, from Lettish to Catalan, from Ukrainian to Icelandic, are represented by at least one example; of Italian translations there are as many as eight. The most popular work for translation appears to be *David Copperfield*, with *Oliver Twist* and *A Christmas Carol* dead-heating for second place; but all the chief novels occur except *Martin Chuzzlewit*, *Bleak House*, and *Our Mutual Friend*, as well as translations of some of the smaller works, such as one into Finnish of *Mugby Junction* and another into Lithuanian of *The Chimes*. In all there are examples of translations into twenty-five European languages, many of them hitherto absent from the Library's Dickens collection. In addition translations into several oriental languages have been handed over to the Department of Oriental Printed Books and MSS. They include Chinese versions of *David Copperfield*, *The Old Curiosity Shop*, *Nicholas Nickleby*, *Little Dorrit*, *Oliver Twist*, and *Hard Times*; *A Christmas Carol* in Georgian; *David Copperfield* and an extract from *Pickwick* in Armenian; *A Tale of*

*Two Cities* and *A Christmas Carol* in Arabic; a chapbook containing a Persian translation of *A Child's Dream of a Star*; and what is perhaps the most remarkable work in the collection—a Kazak translation of Dr Manette's paper (*The Substance of the Shadow*) from *A Tale of Two Cities*), in the form of a crudely illustrated chapbook.

Besides these translations there are examples of Braille and shorthand versions, one or two works on Dickens and his time in foreign languages, and a copy of the edition of *Pickwick* printed by Henry Dowling at Launceston, Tasmania, in 1838, of which the Library had hitherto possessed only an imperfect copy. There also accompanies the gift a file of letters to Lady Dickens which gives much interesting information on the way in which the collection was formed.

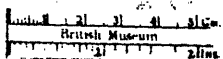
R. A. WILSON

### 23. JOHN DOWNMAN'S 'ORIGINAL FIRST STUDIES OF DISTINGUISHED PERSONS'.

THE so-called 'Butleigh Court Sketch-books' have long been known to collectors and admirers of Downman's work, and, as Dr Williamson rightly points out, 'are the chief sources of information concerning the artist'.<sup>1</sup> In reality they are not sketch-books in the strict sense of the word, but rather albums in which the artist mounted his delicately drawn 'First Studies' for portraits, together with their dates, the names of the sitters, and usually some pithy comments on them, all in his own handwriting. These albums were originally arranged by Downman in four series, more or less in chronological sequence, each series containing four to eight volumes, and each volume between about twenty-five and thirty-five drawings, the albums varying in size, between  $14\frac{1}{2} \times 11\frac{3}{4}$  and  $17\frac{5}{8} \times 14\frac{1}{2}$  in., according to the series to which they belong. The Butleigh Court portion of the Collection consisted of Series ii–iv, and were acquired from Isabella Chloe Benjamin, Downman's only daughter, by the Hon. George Neville, later Neville Grenville, Dean of Windsor and third son of the second Lord Braybrooke.<sup>2</sup> '1845–6' is given by Dr Williamson as the date of their purchase from 'Miss Downman

<sup>1</sup> *John Downman, A.R.A.*, 1907, p. xvi.

<sup>2</sup> His seat was Butleigh Court near Glastonbury.



*Robert Southey Esq. ...  
a celebrated Writer and Poet Laureate*

XXIII. JOHN DOWNMAN: PORTRAIT OF ROBERT SOUTHEY



who had received them from the artist and cherished them for many years'.<sup>1</sup> 'Miss Downman', however, had already become Mrs. Richard Mellor Benjamin in 1827, and died in 1840, so Dr Williamson's statement appears to be hardly accurate. Furthermore, attached to the portrait of *Isabella C* in Series iv, vol. 6, no. 7, is a note *Miss Downman afterwards Mrs Benjamin I bought this Collection of her at Wrexham in Denbighshire G. Neville*, and, as the Dean did not take the additional surname of Grenville till 1825, the signature to the note would suggest that perhaps he made the purchase some time before that date.

Series i is said to have been sold previously by 'Miss Downman', and the original eight volumes belonging to it dispersed, some of them having been broken up and their contents scattered even further among various collections. Vols. 1 and 3 of this Series, however, are still intact, and were sold by the executors of the late Sir Edward F. Coates, Bart., at Sotheby's on 15 February 1922, passing eventually to the Fitzwilliam Museum, Cambridge, in 1938, under the bequest of Mr Leonard D. Cunliffe. Vol. 1, which contains twenty-five drawings, has an additional interest in that it possessed a rather fuller MS. title-page than is found in the succeeding albums, followed by a *Dedication in verse to The Prince Regent including the Origin of the Royal Family of England, dated Jan<sup>y</sup> 17<sup>th</sup> 1820*, and two and a half pages of preface in which Downman tells us in his own whimsical fashion how *In these volumes are a great part of my pleasant Employment of many Years; and in this assemblage of Portraits, you will see how different Fashions change the appearance of Persons almost as much as putting a Judge's Wig on an Infant. . . . I perfectly accord with Mr. Horace Walpole that Costume in Portraits should always be preserved for Truth and obvious reasons.*

One cannot say whether the artist had any real idea in his mind of presenting or bequeathing his drawings to the Prince Regent, or whether the Dedication is only intended to strike an imposing note of introduction to the collection. At any rate, when he finally came to assemble his material he must have realized its importance as a portrait-record of his age, for he concludes his Preface with a *regret*

<sup>1</sup> *Op. cit.*, p. xv.



*that some of these Portraits were not more finished at the time, but I had no Idea of a Collection 'till I found insensibly the Accumulation.*

So much for the earlier history of the collection. The Butleigh Court portion of it descended from the Hon. George Neville Grenville to Mrs Maitland, who owned the albums when some of them were exhibited in May 1893, at the Amateur Art Society's Exhibition at 18, Carlton House Terrace, and when Dr Williamson published a list of their contents in his book on Downman.<sup>1</sup> More recently they passed into the possession of Lady Longmore. In 1936, two years before the Cunliffe bequest of the volumes from Series i, the Fitzwilliam Museum, partly through the National Art-Collections Fund and partly through private donors, acquired from her the complete Series ii, which appropriately enough contains many portraits of Cambridge interest dating from the artist's stay in that city, 1777-8. Series iii, which contains portraits of general interest dating from 1776-1801, still belongs to Lady Longmore, who has, however, generously deposited it in the Print Room of the British Museum so that it may be available to students there. At the same time that the Fitzwilliam Museum acquired Series ii, the British Museum purchased five of the six volumes which make up Series iv. These comprise nos. 1-4 and no. 6, and are somewhat larger in size ( $17\frac{5}{8} \times 14\frac{1}{2}$  in.) than the albums which make up Series ii and iii. They contain for the most part drawings made after the year 1800, when the artist appears generally to have increased the size of his portraits and the sheets of paper on which they were executed. All, except one, are drawn in Downman's well-known method of black chalk and stump, with the flesh-tints in red chalk and water-colour. The portrait of Admiral Sir Samuel Hood (vol. 3, no. 10) alone is more elaborately finished, with the uniform and decorations, and the background, all fully coloured. Vol. 5 was unfortunately separated from the Series, and now belongs to the Hon. Mrs Ralph Neville. It was offered for sale at Sotheby's, 9 December 1931, lot 110, and the catalogue gave a list of its contents. As its

<sup>1</sup> The two intact volumes of Series i were unknown to Dr Williamson, and are thus not included in his list. Their content was, however, fully described in the sale catalogue, Sotheby's, 15 February 1922.

chief interest it contains a profile of Lord Nelson, drawn in 1802, which is reproduced on p. 51 of Dr Williamson's book.

As already mentioned, Dr Williamson has given a list of the portraits and transcriptions of the artist's commentary, and it would be unnecessary here to describe fully the whole contents of Series iv. However, it might not be out of place to recall some of the more important drawings in it, by way of a conclusion to this note.

Vol. 1 contains portraits, dated 1817, of the Way family of Stanstead Park, Sussex, including two of the Rev. Lewis Way (1772-1840) (nos. 6 and 7), who was actively concerned with schemes for the conversion of the Jews, which prompted Macaulay's lines: 'Each, says the proverb, has his tastes. . . . Lewis Way a Jew The Jew the silver spoons of Lewis Way'. His wife, formerly Miss Mary Drewe (no. 8) is also represented, and the Department possesses the finished drawing of her, for which this is a study. Following in succession are their four children, Drusilla (no. 9), Albert (no. 10), Mary Ann (no. 11), and Olivia (no. 12), who appear together in a finished drawing, also in the Department. No. 25 is Edward Randles (1760-1820) *the celebrated blind Harper 1807 & Organist at Wrexham*, and no. 26 his daughter Elizabeth (1798-1829), *the extraordinary Musical Child*, an infant prodigy on the pianoforte, who made her debut in public before she was two, and appeared soon after at Court, where she attracted much attention, the Princess of Wales even expressing a wish to adopt her.

The chief interest of vol. 2 is the series of eleven studies for one of Downman's most important full-length groups, *Mrs. John Larking of Clare House, East Malling, Kent, and her children*, exhibited at the R.A. in 1807, no. 482. Dr Williamson, in an article 'How Downman drew "The Larking Family"',<sup>1</sup> cites two finished versions of this group, one, an oil-painting in the Pierpont Morgan Collection, and another in chalks and watercolour, then in the collection of Mr H. C. Burnand, together with the present eleven studies, and other preliminary sketches which appear in an album of Downman's drawings acquired by the Department from Sir Robert Cunliffe,

<sup>1</sup> *The Connoisseur*, October 1926, p. 73.

Bart., in 1884.<sup>1</sup> The artist has dated the present studies 1806. They include Mrs Larking (no. 10) and her eight children, Lambert (no. 11), Emily (no. 12), Fanny (no. 13) *in a Fantastic Dress* with a turban, Camilla (no. 14), Isabella (no. 15), Caroline (no. 16), John (no. 17), and *The Infant Charles* (no. 19), together with the head of the spaniel (no. 18), and a preliminary sketch for the whole group (no. 20).

In vol. 3 are to be found some of Downman's entertaining comments on his sitters. At the beginning are studies, dated 1806, for a portrait-group of the family of Field-Marshal Sir George Nugent, Bart. (1757-1849) (no. 1). Of Lady Nugent (nos. 2 and 3) he says that *She sometimes wore very light Hair as well as very dark.*<sup>2</sup> No. 4 is a delightful sketch of Master George Edmund Nugent in high-waisted pantaloons, frilled collar, and short jacket. No. 17 is *old Mr Wolcombe of Plymouth 1806*, of whose portrait Downman says that *when the Picture was sent Home it made one Daughter Laugh and the other Cry*, and no. 28 is *The Revd. Dr. Grant of London Street Fitzroy Square 1803 a Literary Character of note he had lost an eye, for which I have heard him abuse John Hunter*. No. 33 is a charming double-portrait of *The Emperor of Russia and his Sister the Duchess of Holdenbergh* (sic) *drawn at Oxford the 14th and 15th of June 1814*. She is seen wearing the 'Oldenburg Bonnet', with which fashionable head-dress her name was associated at the time.

Vol. 4 contains a portrait of Robert Southey Esq. 1812 *a most celebrated Writer and Poet Laureat* (no. 1) (Pl. XXIII), perhaps a study for the one exhibited at the R.A. in 1816, no. 485. Nos. 10 and 11 are of *Miss Richmal Mangnall of Crofton Hall* (1769-1820), schoolmistress and authoress of 'Historical and Miscellaneous Questions for the use of Young People'. Both portraits of her are dated 1814.

<sup>1</sup> 1884-4-26-1 . . . 49. It contains *Sketches and First Ideas by John Downman Limner Collected by his Daughter Isabella Cæ B* (i.e. Benjamin), who sold them to General Sir Robert Cunliffe, Bart., of Acton Hall, near Wrexham.

<sup>2</sup> No. 2 shows her with the light hair, and Downman has noted that with this style of coiffure she was *introduced as a Picture in the Group*. This is seen in the finished drawing reproduced in Prince Frederick Duleep Singh's *Portraits in Norfolk Houses*, vol. i, p. 212, where she appears with dark hair (No. 3) seated on the couch in the centre of the composition, and with light hair (No. 2) as a picture on the wall behind her.



Isabella Chloe Downman  
1813

Isabella Chloe Downman  
for the same house



John Downman  
1813

John Downman  
1813

a

b

XXIV. JOHN DOWNMAN: PORTRAITS OF ISABELLA CHLOE DOWNMAN AND HIMSELF



*Portrait of John Downman, 1848  
early with a cravat, not the well-known one*



*Mrs. Parr 1780  
for my large picture of Sir John Parr*

*a*

*b*

XXV. JOHN DOWNMAN: PORTRAITS OF MRS SMITH OF WEST MALLING AND MISS PARR

No. 25 is a portrait-group of the celebrated dwarf, 'Count' Joseph Boruwlaski (1739-1837) with the artist's daughter Isabella Chloe, 1812, both supposed sitting—he was 3 F-3 I high & weighed 38 3 lb. An engraving by W. T. Fry of the finished drawing appeared in the 1820 edition of the Count's 'Memoirs'. Of the solid-looking Stephen Kemble (1758-1822) (no. 26), brother of J. P. Kemble and Mrs Siddons, Downman says that he was *an excellent Sir John Falstaff without stuffing*. A good portrait of an old lady—no doubt a neighbour of Downman's—is that of *Mrs Smith of West Malling Kent 1805 early a widow with a Family which she well managed* (no. 32) (Pl. XXVa). Finally in the volume we have a sympathetic study of the artist himself, *Jo Downman Limner 1813* (no. 33) (Pl. XXIV a).

Unfortunately, as mentioned above, vol. 5 no longer belongs to the series. In vol. 6 is a portrait (no. 2), dated 1797, of William Cumberland Cruikshank, F.R.S. (1745-1800), the anatomist, who attended Dr Johnson in his last illness. Downman describes him as *The eminent Surgeon Mr Cruikshank of Leicester Square London*. This portrait is followed by one, dated 1795, of Francis Towne (1739 or 40-1816) (no. 3) the water-colourist, a friend of Downman's, who was lodging with him at no. 5 Leicester Square in 1798. Of this portrait Mr Oppé says that it 'shows him already a broken man at fifty-five',<sup>1</sup> wearing a care-worn frown on his forehead, brought on perhaps by the bitterness he felt in the latter part of his career at not receiving, as he thought, a just recognition of his talents. Mr Oppé also reproduces a younger portrait by Downman of Towne,<sup>2</sup> in the collection of the Misses Merivale, which shows him at the age of about thirty-five or forty. Nos. 6-8 are studies, dated 1809, for an important oil-painting known as 'The Grape House', painted for the Duke of Richmond and exhibited at the R.A. in that year, no. 19. It represents five young ladies picking bunches of grapes. Studies of three of them are in the present album and are identified as actual portraits—*Lucy Perfect* (no. 6), *Isabella C.* (i.e. Isabella Chloe) (no. 7) (Pl. XXIV b) already mentioned in connexion with the inscription that accompanies it, and *Miss Margaret Holmes* (no. 8). No. 11 is a study of

<sup>1</sup> *Walpole Society*, viii, 1920, p. 100.

<sup>2</sup> *Idem*, pl. lix.

old Mrs Soane 1798, mother of Sir John Soane the architect, and no. 12 one of his son Master John Soane, also dated 1798. The finished drawings of both are in the Soane Museum.

Nos. 19-21 are studies, dated 1787, of notable Ladies of Quality of the day, each described as being *for a whole-length for the Duke of Richmond*. They comprise *Lady Elizabeth Forster* (sic) (no. 19), *Lady Melbourne* (no. 20), *Georgiana, Duchess of Devonshire* (no. 21), and *The Hon<sup>b</sup>. Mrs Damer* (no. 22) of whom Downman notes that she *amused herself in Sculpture*.<sup>1</sup> Those of the Duchess of Devonshire and Lady Betty Foster appear to be connected with a series of portraits of well-known Ladies of Quality, which Downman drew as part of the scenery for an amateur production of Arthur Murphy's 'The Way to Keep Him' at Richmond House, Whitehall, in 1787. No. 23 is *Mrs Wells the Actress 1787 as one of the Merry Wives of Windsor*, wearing the conical hat which seems to have been peculiar to the costume of the Wives in eighteenth-century presentations of the play.<sup>2</sup> No. 24 is an *Outline to whole-length of George Drummond Esq 1788 the great Banker at Charing Cross*, and no. 25 is *Old Mr Douce 1788*, father of the celebrated antiquary and collector, Francis Douce. No. 26 is a brilliant study of *Miss Parr 1790 for my large picture of Sir John Falstaff* (Pl. XXV b), probably the 'Merry Wives of Windsor', Act III, Scene 3', exhibited at the R.A. in 1791, no. 237.

This rather summary account gives but a bare idea of the great interest of these albums, but it is to be hoped that at some future date a catalogue of the whole collection, including the two intact volumes of Series i and such scattered drawings as can be identified with it, will be published as a record of one of our most delightful portrait-draughtsmen of the end of the eighteenth century.

EDWARD CROFT MURRAY

<sup>1</sup> In 1788 Downman exhibited at the R.A., no. 451, 'Portraits of four ladies of Quality'. (Duchess of Devonshire, Duchess of Richmond, Lady Duncannon, &c.)

<sup>2</sup> In the Department there is another drawing by Downman of Mrs Wells wearing a somewhat similar hat (1868-6-12-2566).

## PRINCIPAL ACQUISITIONS

### EGYPTIAN AND ASSYRIAN ANTIQUITIES.

#### *Gifts:*

Eight engraved gems, with Gnostic figures and inscriptions. *From Mr G. D. Hornblower.*

A small collection of seals and amulets, comprising Babylonian, Assyrian, Iranian, and Syrian cylinders and stamp-seals, Syrian amulets, and Sasanian gems. *From Mr G. D. Hornblower.*

#### *Purchase:*

A small bronze figure of the Syrian weather-god.

### GREEK AND ROMAN ANTIQUITIES.

#### *Gifts:*

Fragment of a marble grave-relief: slave holding an aryballos. Athenian, fourth century B.C. *From Mr W. A. Marsden.*

Marble torso of Asklepios. Roman copy after a Greek original. *From Mr W. A. Marsden.*

Marble head of Domitian, in low relief. First century A.D. *From Mr W. A. Marsden.*

Fragment of a marble sarcophagus: two Muses with a tragic mask. Provincial Roman work of the third century A.D. This fragment was found built into the wall of a church in Harwich. *From Mr W. A. Marsden.*

A fragment of a Rhodian vase of the late 7th century B.C., with a griffin painted on it. *From Mr G. D. Hornblower.*

A small Attic red-figure squat lekythos of the late 5th century B.C. painted with a head of Athena. *From Miss S. Abernethy.*

A bronze statuette of Alexander the Great as Helios. *From Mr G. H. Tite.*

Ten pieces of Roman glass, including two jugs and a goblet from Andernach, three small bottles and a small tumbler from Aquileia, a bowl from Cyprus and a flask from Tadmor (Palmyra). *From Miss S. Minet.*

#### *Purchases:*

A Late Mycenaean stirrup-vase, excavated at Argos.



A sard intaglio with the bust of a Julio-Claudian prince surmounting an eagle and flanked by masks of bearded philosophers.

## COINS AND MEDALS.

### *Gifts:*

A gold stater of the Bellovaci found on the Essex-Cambridgeshire border. *From Mr Lowery A. C. Cole.*

Medals of the Belgian Exhibition of 1920 and of the Milan Exhibition of 1918. *From Mr Joseph F. Welsh.*

A medal of Émile Picard struck by the Institut de France on the jubilee of his election. *From Sir George Hill, K.C.B.*

Greek and Oriental coins from Mesopotamia including a dinar of the Mongol Ilkhan Abu Said and a dirhem of Harun al-Rashid. *From Lt-Col. J. O'Sullivan.*

The *Corpus Nummorum Italicorum*, Vol. XVIII. *From His Majesty the King Emperor of Italy.*

A number of rare early books on Numismatics of the XVIth and XVIIth centuries. *From Mr E. Heron-Allen, F.R.S.*

### *Purchases:*

Tetradrachms struck by the Carthaginians in Sicily.

The only known coin, a drachm, of the Parthian King Phriapatius.

A fine and rare solidus of the Roman Emperor Caracalla commemorating his eighth largesse to Rome.

A very rare variety of the solidus of the Roman Emperor Arcadius.

12 varieties of the silver pennies of Harold II from the Rotherham Treasure Trove.

An important series of coins of the two British Emperors Carausius and Allectus from the Webb Collection.

90 varieties of the silver coinage of Elizabeth, James I and Charles I. *From the Thorpe Hall (Selby) Treasure Trove.*

## BRITISH AND MEDIEVAL ANTIQUITIES.

### *Gifts:*

A series of Palaeolithic flints from Brundon, Suffolk. *From Mr J. Reid Moir, F.R.S.*

A series of flints from the Mesolithic occupation-site at Farnham, Surrey. *From the Farnham Urban District Council, through the excavators, Dr J. G. D. Clark and Mr W. F. Rankine.*

An Early Bronze Age beaker from a woman's grave, and another, with a Middle Bronze Age cinerary urn and associated beads of faience, etc., from a round barrow, on Stockbridge Down, Hants. *From Dr N. Gray Hill.*

A hoard of Late Bronze Age implements from Dartford, Kent. *From Mr H. Peachey.*

A series of Late Bronze Age pottery and implements from a habitation-site at Deal, Kent. *From Mr W. P. D. Stebbing.*

A conical stone engraved with Celtic patterns from Barnwood, and a Roman plaster fragment with incised drawing of a house from the villa at Hucclecote, Gloucestershire. *From Mrs E. M. Clifford.*

A Roman pottery mould with a human figure playing at ball, from a kiln site at Kettering, Northants. *From Mr R. W. Bray.*

A Roman iron steelyard, probably of the second century A.D., from the villa at Dorn, Worcestershire. *From Lt-Col. and Mrs R. K. Morcom.*

An Anglo-Saxon cinerary urn from Iford Bridge, near Christchurch, Hants. *From Mr Trelawney Dayrell-Reed.*

Two fragments of Anglo-Saxon sculpture from Chester. *From Mrs G. W. Haswell and Mr F. T. Haswell.*

Stone implements from Kenya Colony. *From the Ven. Archdeacon W. E. Owen.*

A series of stone implements from Northern Rhodesia. *From Mr D. Gordon Lancaster.*

Flint implements from Sangatte and Wissant, Pas-de-Calais, France. *From M. Charles Toussaint.*

A probably Caucasian bronze figure of the Early Iron Age. *From the Christy Trustees.*

Bronze cross, with indeterminate inscription, obtained at Bakacak in the Balikesir vilayet, Asia Minor; probably sixth century. *From Mr J. R. Stewart.*

Onyx cameo, Treasure of Antinoe, seventh century; chalcedony

intaglio, bust of a saint, Late Byzantine; sard intaglio, Elijah and the ravens, Late Byzantine. *From Mr G. D. Hornblower.*

Three Byzantine openwork gold pendants with pearl drops, found, with others, in a tomb at Beersheba, Palestine. *From Mr R. Hensman.*

Pottery jug of the eleventh or twelfth century from a kiln-site at Ashridge Park estate, Herts. *From Mr T. Place.*

Group of pottery fragments datable to 1294 from Bungay Castle, Suffolk. *From the Bungay Castle Excavation Committee.*

Medieval pottery sherds from Stonor, Kent. *From Mr W. P. D. Stebbing.*

Iron buckle, mason's chisel, nails, and pliers excavated in the Keep of Pevensey Castle in 1908, with other objects, by Harold Sands, Esq., F.S.A. *From the Society of Antiquaries of London.*

Two Meissen porcelain tankards with silver gilt mounts. *From Mr William King.*

Two Salopian porcelain cups. *From Mr Cyril Andrade.*

Twenty-one pieces of English and Continental pottery and porcelain. *Bequeathed by Mr Arthur Hurst.*

#### *Purchases:*

A flat bronze axe from Clio, and a winged bronze axe from Locminé, Dépt. Morbihan, France.

A neolithic pottery statuette from Vinča near Belgrade; a series of Bronze and Iron Age antiquities in bronze and silver from Hallstatt and other sites in Central and S.E. Europe; and a bronze pendant from a Hunnish grave at Szentes, Hungary.

Four Iberian bronze statuettes of the Iron Age.

A Gaulish pottery urn found with a gold coin of the Nervii at Rouillon, Dépt. Nord, France.

German engraved glass goblet dated 1630.

German *Milchglas* goblet enamelled with coat of arms and dated 1681.

Marburg (?) slipware bowl with decoration of Adam and Eve.

Bristol delft plate painted with Charles II's head in the oak-tree.

Vincennes porcelain clock-case with figures of Zephyrus and Flora.

Fulda porcelain group, 'Le Panier Mystérieux'.

Pressed wood snuff-box with portraits of Voltaire and Rousseau.

## ORIENTAL ANTIQUITIES.

### *Gifts:*

Five objects from Dabarkot mound, Duki Tasil, Loralai District, Baluchistan. *From Major Woods Ballard.*

A bronze female figure, Siamese, and a pottery figure holding a child, Siamese, both circa 13th century. *From Mr R. H. Cain.*

Stemcup decorated in underglaze blue with lotus scrolls: mark and period of Hsüan Tê (1426-35 A.D.). *From Mr A. D. Brankston.*

Copy of a Han mirror identical with *Chin Shih So*, Book 6, no. 20. Signed: *Sun*. Probably Ming dynasty. *Bequeathed by Miss F. H. Spiers.*

Painting of deer and bat by Chiang Hsiung (Chiang Tzu Hsiang). Dated 1839. *From Mrs M. G. Beadnell.*

A large collection of wasters and pottery fragments from Ta ying, Chang te fu, Kaifeng fu, Hsia Yü chou, Anyang, Hong Kong, Fostat, Mesopotamia, etc. *From Mrs George Eumorfopoulos.*

Twelve objects from the collection of the late Colonel H. Wood, R.E. A Sinhalese sword, with engraved blade, seventeenth century; Nepalese bronze water dropper (eighteenth century) and lamp surmounted by the Blue Tara (nineteenth century); Tibetan inscribed bronze and copper figure of Rahula (seventeenth century); two bronze vessels and five charm cases (eighteenth-nineteenth centuries); and a fragmentary Persian tile (seventeenth century) from Kashgar. *From Mrs W. M. Wood.*

### *Purchase:*

Pottery bowl from Nishapur. Persian, ninth century.

## ETHNOGRAPHY.

### *Gifts:*

A series of microlithic points and crescents, from Bridgewater Lakes, Bridgewater Bay, S.W. Victoria, Australia, and a stone

flaking-hammer used in the manufacture of stone implements, from Sandy Cape, N.W. Coast of Tasmania. *From Mr R. W. Legge.*

A silver charm called 'Balangandan', worn by coloured women in Bahia, Brazil. *From Mrs James Corrigan.*

Feather head-dress of 'Yellow Calf', the last chief of the Arapaho tribe, from Ethete, Wyoming, U.S.A. *From Mr G. M. Mathews.*

A brass bell from the Gold Coast; said to have been used at the annual executions before King Kofi at Kumasi, Ashanti. *From Miss L. Alleyne.*

An ancient bronze head of exceptionally fine quality, said to represent Olokun, the Yoruba sea god; excavated at Ifé, Southern Nigeria. *From the National Art-Collections Fund.*

Five woven cloths from the Tangkhul, Rengma, Ao, and Sangtam Nagas of Assam. *From Mr H. S. L. Dewar.*

A wooden doll called *Akua Ba*, used by women as a fertility charm, from Ashanti. *From Mrs J. Lewis.*

A carved wooden box in the form of a fowl before a seated woman; probably Yoruba, from Southern Nigeria. *From Miss M. Frooms.*

A small series of Malay weapons, including *kris punjang* and *tumbok loda*. *From Mr James Wright.*

A series of clubs, a spear and a food bowl, collected by the late Canon A. Penney, 1876-1885, from the Solomon Islands, and other objects from Melanesia. *From the Melanesian Mission.*

An ethnographical series from the Hervey Islands. *From the London Missionary Society.*

Wood and clay figurines and a pottery bowl with anthropomorphic cover made by Hlunuzaan (the original of Umslopogaas in *King Solomon's Mines*), from the Zulus, Natal. *From Mrs R. W. Merrylees.*

Two pottery pipes, a spatulate iron knife and other objects from the Benue Province, Nigeria. *From Squadron-Leader N. H. F. Unwin, R.A.F.*

A type series of ancient potsherds from Monte Alban, Oaxaca, and painted pottery fragments of Aztec type from above the *pedregal* at Copilco, Mexico. *From Mr H. J. Braunholtz.*

A series of shell and other ornaments from the Solomon Islands,

carved lime spatulae from the Trobriand Islands, New Guinea, a stone adze from the Union Islands, and other objects from Oceania. *From Mr A. G. Hemming.*

A necklace of fossil shell beads, ancient Tarascan, from Chupícuaro, Mexico, and a plaster cast of a Totonac smiling head, from Jalapa, Mexico. *From Mr C. C. James.*

A series of five selected stone carvings from various archaeological sites in Mexico. *From the Christy Trustees.*

A 'sansa' (African piano) with twenty-two keys and a carved resonator, probably from South Africa. *From the Misses M. J. and E. M. Kingsbury.*

#### *Purchases:*

An ethnographical series from various tribes of the Eastern Jebel District, Nuba Hills, Sudan.

A carved wooden female figure, squatting on a circular pedestal, probably Bambara, from the French Sudan.

An ivory tusk carved all over with symbolical figures of fish and animals, having a receptacle with a carved cover at the larger end: from Benin, Southern Nigeria.

A stone ceremonial axe of exceptional size, Carib, from St Vincent, B.W.I. (From the 'Rosehill' Collection.)

Series of ceremonial and other stone implements, from British Honduras, the West Indies, and North America, and a hafted iron adze from the Straits Settlements, Malaya. (Formerly in the 'Rosehill' and Sir John Evans Collections.)

Four painted vases of early Nazca type from Southern Peru.

A portrait vase and a whistling vase of rare type, Early Chimú, from Peru, and a series of seven small stone masks and animal-head pendants from ancient Mexico.

An archaeological series consisting principally of pottery vases and figurines of the Archaic, Toltec, Aztec, and Zapotec cultures, and including two funerary urns and a pottery votive 'basket' from Oaxaca: from various sites in Mexico.

A large ethnographical series, consisting principally of textiles and personal ornaments, from the Pilagá tribe, Gran Chaco, Argentina.

A pottery portrait vase, and another with fish and corncobs in relief, Early Chimu style, from Ancient Peru.

Specimen of a rock 'carving' representing the track of a bird, from Deception Creek, South Australia. The antiquity of the carving is shown by the patina and manganese dendrites covering it. Collected by Dr H. Basedow in 1913.









XXVI. BRONZE HEAD FROM IFÉ IN NIGERIA

#### 24. BRONZE HEAD FROM IFÉ, NIGERIA.

IFÉ in Southern Nigeria has long been known not only as the religious and cultural centre of the Yoruba people, but also as possessing ancient artistic traditions of a remarkably high order. Indeed much of the representational art of Ifé is distinguished by its realism from the generality of negro sculpture, whose genius is better displayed in diverse simplifications and conventionalizations of the human form, than in a stricter fidelity to nature. Hitherto this art was represented in the Museum by only a single original in the form of a terracotta head. It is therefore particularly gratifying to record that through the generosity of the National Art-Collections Fund,<sup>1</sup> a superb specimen of a bronze head from Ifé has recently been acquired by the Department of Ethnography (Pl. XXVI).

This head, which has evidently been cast by the *cire perdue* process, is of exceptional interest both from the aesthetic and the ethnological points of view. In its vitality and the sensitive modelling of the features it challenges comparison with the finest sculpture of other times and countries. It is now patinated to an attractive green tint; but traces of red paint on the headdress suggest that it may originally have been coloured all over. The peculiar parallel lines incised down the face faithfully depict a form of ornamental scarification, which is still practised by some Nigerian tribes to-day.<sup>2</sup> Surrounding the mouth and extending to the ears is a series of small holes, which were presumably intended for inserting hair or some similar material to represent a beard and moustache. Two lateral holes in the neck may have served for attaching the head to a stand or base. The interior is hollow, and both the top and bottom are left open.

A number of terracotta heads in a similar style, and equally realistic, were found at Ifé in 1911-12 by the late Dr. Leo Frobenius, who also published a bronze head closely resembling the present one and wearing the same headdress.<sup>3</sup> This was stated to represent the

<sup>1</sup> Cf. N.A.-C.F. *Annual Report*, 1939.

<sup>2</sup> E. L. R. Meyerowitz regards this as belonging to the predecessors of the Yoruba rulers of Ifé. *Man*, xl. 155 (Sept. 1940).

<sup>3</sup> L. Frobenius, *The Voice of Africa*. This was also published by the late Sir Hercules Read in *Burlington Magazine*, xviii, March, 1911.

Yoruba deity of the sea called Olokun, and to be held in some sanctity. It is now in the possession of the Oni (priest-king) of Ifé. In an article on 'Bronzes and Terra-cottas from Ile-Ifé', published in the *Burlington Magazine* for October, 1939, H. and V. Meyerowitz state that they consider it 'much more likely to be the portrait head of a divine king, who, in honour of his divinity, adopted or was given that name (*sc.* Olokun)'.

More than a dozen bronze heads of the first quality were excavated at Ifé during building operations in 1938. Illustrated articles on these have been published by E. H. Duckworth,<sup>1</sup> Nigerian Inspector of Education, and by W. R. Bascom.<sup>2</sup> Others have since come to light. There can be no question that many of these heads, as well as of the terracottas, are portraits on account of the marked differentiation of racial types (not all of which are negroid) and the individuality of facial expression, which they depict. Quite recently a bronze head and torso of the 'Olokun type' has been found, which not only wears a similar headdress, but also holds in one hand a ram's horn which is said to form part of the Oni's coronation regalia to the present day.<sup>3</sup>

The dating of these heads is still somewhat conjectural. Meyerowitz hints at the twelfth century, at which period the Yoruba are supposed to have first invaded Ifé. They can hardly be later than the sixteenth century, the floruit of the bronze art of Benin, which was traditionally derived from that of Ifé. The good condition of many of the heads, particularly of the terracottas, in an environment by no means favourable to their preservation, is an argument against a very high antiquity. No archaeological data of any value are as yet available to help in determining their age, and it is most desirable that systematic excavation by a trained archaeologist should be undertaken on this site at the earliest opportunity.

New laws have been enacted for the protection of antiquities in Nigeria and for their preservation in their country of origin. This gives an added importance to the present head, and we may feel

<sup>1</sup> *Nigeria*, June, 1938.

<sup>2</sup> *Illustrated London News*, 8 April 1939.

<sup>3</sup> Unpublished information and photographs supplied by Mr. W. G. Wormal, of the Nigerian Administrative Service, who describes the headdress also as that of an Oni.





XXVII. ENAMELLED BRONZE LINCH-PIN

confident that even the most ardent champions of Nigeria's right to the retention of her own antiquities will not grudge the acquisition of at least one example of these 'chefs d'œuvre' by the British Museum, where it may be more easily seen and more widely appreciated by art students from all over the world than it could have been in the country which produced it. H. J. BRAUNHOLTZ

## 25. A CELTIC LINCH-PIN:

THE publicity accorded to the Coroner's Inquest on the rich Anglo-Saxon treasure in the ship-burial at Sutton Hoo (*B.M.Q.* xiii, 4) resulted in the holding of a number of informal inquests elsewhere on archaeological finds that might prove to be of value. One of the objects that thus became the subject of discussion in connexion with the fame of Sutton Hoo is the fine enamelled linch-pin, British work of the early first century A.D., that is illustrated here (Pl. XXVII). It had been found in 1937 at King's Langley in Hertfordshire, and passed into the possession of the British Museum by purchase shortly after the beginning of the war. It measures 5.1 inches in length and has a shank of iron with bronze terminal mounts, that on the head being a splendid crescentic ornament that is inlaid with a red enamel that still retains much of its original colour. As the bronze itself has a soft creamy green patina the linch-pin is a piece of remarkable beauty, and the fact that the scroll-ornament in the field is conventionalized almost to the ultimate stage of its transformation into geometric pattern does not in the least detract from the fluent gracefulness of this admirable example of Celtic art. Its outstanding feature is the exact adjustment of the contained design to the sweeping, sensitive contour of the head. It will be observed that what is at first glance a central circular medallion is really the spiraliform volute of a scroll, the pattern being so cunningly contrived that the asymmetry of the leaves within the volute is a refreshing irregularity that enlivens without disturbing the perfect balance of the whole. This manipulation of asymmetric details into elements so satisfactorily poised that the effect is very nearly the equivalent of a staid fold-over symmetry, is an achievement in which the Celtic artist took special delight, and it is

illustrated in a number of pieces of about the same date as the linch-pin, one of the most notable examples being the Desborough Mirror in the Museum collections. The linch-pin was fortunately acquired in time for inclusion in a recently published paper on these objects by Captain J. B. Ward Perkins (*Antiquaries Journal*, xx, p. 358); it is there described as 'a late and eccentric version of the type that was introduced into Yorkshire by the Parisii in the mid-third century B.C.'

T. D. KENDRICK

## 26. THE ARTHUR HURST BEQUEST OF EUROPEAN PORCELAIN AND POTTERY.

THE recent death at the ripe age of eighty-three of Mr. Arthur Hurst of York removed a figure who must have been almost, if not altogether, the doyen of collectors of European ceramics in this country. By his will he generously bequeathed a selection of his objects to be divided between this Museum and the Victoria and Albert Museum, the selection to be made by the officers of the two museums acting in concert and the bequest to be unconditional. As a result the collections of the British Museum are enriched by twenty-one specimens of fine quality, three of which are here illustrated. The first of these (Pl. XXVIII) is a tureen and cover of Chelsea porcelain modelled in the form of a boar's head and painted in colours; this is unmarked but belongs to the so-called 'red anchor' period and may be dated to about 1755. The factory sale catalogue of that year, published in my *Chelsea Porcelain* contains two entries as follows:—one (p. 100), 'A very curious TUREEN in the form of a BOAR'S HEAD, and a beautiful dish to ditto with proper embellishments'; the other (p. 123), 'A beautiful tureen in the form of a BOAR'S HEAD, in a most curious dish, WITH PROPER EMBELLISHMENTS'. It is to be regretted that the dish on which the present example must once have stood has not survived the passage of years. The second object illustrated (Pl. XXIX, a) is also of Chelsea porcelain and of similar date but with the red anchor mark; it is a vase with two handles in the form of Chinese heads and a monster-head spout; at the sides of the vase are figures of a seated Chinaman filling a tumbler from the spout and of a crouching boy. The object is a par-



XXVIII. CHELSEA PORCELAIN TUREEN FROM THE  
ARTHUR HURST BEQUEST

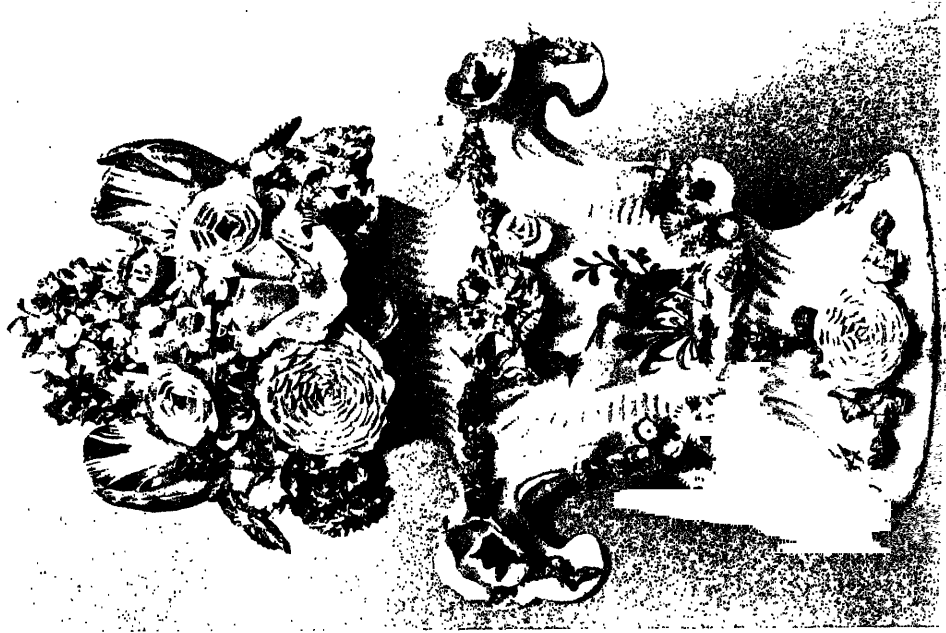




*a*

*b*

XXIX. CHELSEA AND LONGTON HALL PORCELAIN VASES FROM THE  
ARTHUR HURST BEQUEST



ticularly charming example of the *chinoiserie* of the rococo period. The subject of the third illustration (Pl. XXIX, *b*) is a vase of Longton Hall porcelain of about 1755, another triumph of English rococo art, similar in form to the even more elaborate specimen in the Schreiber collection at the Victoria and Albert Museum (*Catalogue*, Vol. I, no. 445).

Other interesting examples of English porcelain selected are (1) a Longton Hall figure of a naked equestrian boy, similar to *Schreiber Collection Catalogue*, Vol. I, no. 440, (2) a Chelsea tea-cup and saucer painted chiefly in red with Cupids, from the service from which another cup and saucer, now in the Victoria and Albert Museum, is illustrated in the *Connoisseur*, Vol. 79, p. 9, (3) a Liverpool mug painted in polychrome with a Chinese landscape including an Oriental figure in a sampan, similar to one now in the Victoria and Albert Museum illustrated in the *Connoisseur*, Vol. 79, p. 89, and (4) two Worcester plates of the type shown by W. B. Honey, *English Ceramic Circle, Transactions*, No. 5, pp. 7 sqq., to have been decorated in London by James Giles. A rare glazed white porcelain figure of a beggar, similar to one illustrated by W. B. Honey, *Dresden China*, Pl. XIX (e), was made at Meissen before the advent of the famous modeller Johann Joachim Kändler in 1731 and may plausibly be ascribed to his predecessor Johann Gottlob Kirchner who joined the staff of the factory in 1727. Specimens of French, German, Italian, and Spanish porcelain are also included, as well as an English brown-glazed earthenware jug dated 1599 and a late eighteenth-century Dutch plate with the unrecorded mark of PICCARDT DELFT painted with a subject illustrating the Sacrament of Marriage.

Tureen, Height 10 inches.

Chelsea Vase, Height 8.6 inches.

Longton Hall Vase, Height 14.7 inches.

WILLIAM KING

## 27. MEMBRA DISIECTA, Second Series.

*Cotton Otho A. i + Bodleian, Arch. Selden B. 26 (3340), f. 34.*

**O**THO A. i, a volume of 64 leaves in quarto before the fire of 1731, is now reduced to 8 blackened and shrunken, but partly

legible fragments. The MS. is described by E. A. Lowe, *Codices Latini Antiquiores*, ii, 1935, no. 188, and dated in the second half of s. VIII. The contents were the decrees of the Council of Clofesho in 747 (f. 1), Archbishop Boniface's letter to Cuthbert, Archbishop of York (f. 26), King Æthelbald of Mercia's letter to the churches and monasteries of his kingdom (f. 40), and extracts from the second and third books of Gregory's Pastoral Care (f. 43), beginning with the opening words of Bk. II and ending 'Nec quid boni quisque gesserit agnoscere, sed quid male egerit perscrutamur', according to Wanley's note in the margin of his copy of Smith's 1696 catalogue of the Cotton MSS., now Bodleian, Gough London 54. The three first pieces were printed from this MS. in Spelman's *Concilia*, 1639, i, pp. 245, 237, 256. Four leaves of the first piece, two of the second, one of the third, and one of the fourth (containing extracts from Bk. II, ch. iv-vi) remain. There are fragments of 20 long lines on f. 2, the least burnt of the leaves. Comparison with Spelman's edition shows that this is certainly the full number.

The Oxford leaf, well preserved and measuring 247×160 mm. (192 × 130 mm.) in 20 long lines, is described by Lowe, *op. cit.*, no. 229. It is in the same Anglo-Saxon majuscule script and in the same hand as Otho. Features of script and decoration are the unusually short horn of the majuscule *a*, the occasional use of minuscule *s*, and the alternate yellow and red fillings of sentence initials. The contents are extracts from the last chapter of Bk. I of the Pastoral Care, ending with the last word of the chapter, *demonstremus* (*Patr. Lat.* lxxvii. 26), so that the leaf must have preceded immediately f. 43 of the unburnt Cotton MS. It bears on the recto the signature of Thomas Allen (1542-1632). That Allen owned Otho is known from a note of four books promised to Cotton by 'Mr. Thomas Allen of Oxford', one of which is described as 'provinciale Concilium per Cuthbertum Archiepiscopum Cantuariensium [i.e. the Clofesho council] very old'.<sup>1</sup>

*Harley 3376 + Cheltenham, Phillipps Collection* (?).

The Harleian MS., 94 leaves of an alphabetical glossary, with

<sup>1</sup> The note, dated 30 April 1621, is in Harley 6018, f. 150v. The three other books promised are now Cotton MSS. *Vespasian A. xii*, *Faustina A. v*, and *Tiberius A. ix*, ff. 52-106. All three contain Allen's signature.

many glosses in Old English, is written in a distinctive sloping English hand of s. X–XI. The glossary ends imperfect in the letter F. It was obtained from John Warburton in 1720. Two more leaves of the same MS. appeared as lot 1118 in the Libri sale at Sotheby's, 28 March 1859. The lot was bought by Sir T. Phillipps, according to the priced sale catalogues, but it is not noticed by Schenkl among the Cheltenham manuscripts and was not found there by Priebisch about 1900. It is described as 'Four pages of an Anglo-Saxon, Greek and Latin Glossary . . . written by an Anglo-Saxon scribe in very beautiful Carolingian characters with some letters (chiefly the *g*) of an Anglo-Saxon shape'. Pl. xxxvi of the catalogue shows two lines containing lemmas beginning with the letter I, one of which is glossed by two words in Old English.<sup>1</sup> The script, especially the Caroline *g* formed like a sloping figure of eight, with the lower loop larger than the upper, and the lay-out of the glossary are unusual and strongly reminiscent of Harley. 'The *g* of an Anglo-Saxon shape' appears, with other Insular letter-forms, in the Old English glosses and also once in the abbreviation of the word *grece*. In Harley the Insular *g* is written regularly in the abbreviations of *grece*, e.g. in the last line on f. 94<sup>v</sup>, but not in any other Latin word.

*Cotton Otho B. xi* + *Otho B. x*, ff. 55, 58, 62 + *Additional 34652*, f. 2.

The Cotton MS., now of 52 leaves,<sup>2</sup> was badly damaged in the fire of 1731, but the contents have been preserved in the transcript made by Laurence Nowell in 1562, now B.M. *Additional 43703* (see R. Flower in *B.M.Q.* viii, 1934, 131). The text of the Anglo-Saxon Chronicle to the year 1001, formerly on 34 leaves, now on ff. 39–47, is derived, perhaps directly, from that of the Parker Chronicle (CCCC 173). The only major variation consists in the omission of the genealogy of the West Saxon kings with which the Parker Chronicle begins. But the genealogy, although not in the MS. in Wanley's time,<sup>3</sup> was originally there and survives now as

<sup>1</sup> This lemma and the glosses to it are printed by A. S. Napier, *Old English Glosses*, 1900, no. 60.

<sup>2</sup> 53 leaves in *Otho B. xi* and 3 in *Otho B. x*, as bound since the fire, but f. 45 is part of f. 44, f. 47 of f. 46, f. 53 of f. 52, and *Otho B. x*, f. 62, of f. 38.

<sup>3</sup> H. Wanley, *Catalogus*, 1705, p. 219.

a leaf in a volume of manuscript fragments which belonged to Thomas Astle (d. 1803) and was bought for B.M. in a sale at Puttick's, 19 June 1894, lot 121. The leaf, headed 'Ex Bibliotheca Cl. T. Tanner', is in good condition, with narrow inner margin, but other margins well preserved, and measures 244 × 177 mm. (207 × 144 mm.) in 26 long lines. The number of lines is the same as on ff. 35, 36, 39, and the script the same as on ff. 35, 36, 39-47, 49, 50, 52, 53, of Otho B. xi.<sup>1</sup> A feature of the script is the indifferent use of the rounded and straight-limbed forms of *y*, the former always with and the latter always without a dot above. The leaf no doubt preceded the Chronicle, i.e. followed immediately f. 36 of Otho B. xi. Its contents are printed by A. S. Napier in *Modern Language Notes* xii, 1897, 53. The text agrees best with that of the genealogy in the Parker Chronicle, but with differences of spelling paralleled elsewhere in Otho B. xi, and with some errors in the process of rendering the regnal years by words instead of figures. Otho B. xi was lent to William Lisle before 23 April 1621, according to notes of Cotton's book loans in Harley 6018, f. 148<sup>v</sup>, and marginalia and alterations in his unpleasing hand occur on many leaves. If, as seems almost certain from the script, the alteration of *ceol* to *ceolwin* on the recto of Add. f. 2 is due to Lisle, the leaf cannot have been detached from Otho B. xi before s. XVII and must have been there when Nowell made his copy. Probably it was neglected deliberately in favour of the longer genealogy in Tiberius A. iii, f. 178, which Nowell copied in Add. 43703, f. 5. The three leaves of Otho B. xi now in Otho B. x were bound up there after the fire.

*Cotton Nero E. i, pt. 1, pt. 2, ff. 1-180, 187, 188 + Cambridge, Corpus Christi College 9.*

A mid-eleventh-century passionale from Worcester in two volumes. The first volume, 'Passionale a kl. ianuarii usque II kl. octobris' (title of s. XIII) is now Nero, pt. 1, ff. 55-208, pt. 2, ff. 1-151, containing items 5-119 in Planta's catalogue.<sup>2</sup> The second volume, containing lives for October to December, is now Corpus, pp. 61-

<sup>1</sup> Ff. 37, 38 are misbound and should come earlier in the MS.

<sup>2</sup> The division of Nero E. i into two parts is modern.

458+Nero, pt. 2, ff. 166-80.<sup>1</sup> The life of Sts Benedict and Scholastica is divided between the two MSS., the broken last sentence in Corpus, *confecto itinere in prediolum quoddam diuerterunt* (*Patr. Lat.* cxxiv. 905, line 44), being continued in Nero *bonodium nomine. situm in pago aurelianensi*. The next three texts in Nero, 'Exaltatio Sancte Crucis', 'Actus Sancti Siluestri', and 'Passio Sancte Columbe' (items 126-8 in Planta's catalogue), are listed as nos. xl-xlii in the table of contents in Corpus, p. 61.

The same selection of lives and the same division into two volumes is found in the late eleventh-century passionals formerly in Salisbury Cathedral Library and now Bodleian MSS. Fell 1 and 4 (Sum. Cat. 8688, 8689). Here the first volume is Fell 4+Fell 1, ff. 1-183, and the second, which ends imperfect, Fell 1, ff. 184-288. There is no evidence that the volumes were ever bound separately in this way, but the October to December part has a separate table of contents (Fell 1, f. 184).

*Harley 624*, ff. 88-143 + *Harley 315*, ff. 1-39 + *Cotton Nero C. vii*, ff. 29-79.

One hundred and fifty leaves of the third volume of the set of Christ Church, Canterbury, passionals listed by Prior Eastry<sup>2</sup> are now in the British Museum. This volume, of which the extant leaves are in double columns of 39 lines and mainly by two hands of the first half of s. XII, began with the life of St Mary of Egypt (April 2) and was hence referred to as *Vita Sancte Marie Egyptiace*. It covered the months of April and May and the greater part of June, with, however, some deviation from the order of the church year. The next volume began at June 29 (Sts Peter and Paul). Nearly all the life of St Mary is now missing with the first quire, but a passage near the end, of which the last words correspond to *Patr. Lat.* lxxiii. 688, l. 34, remains on the inner column of f. 84 of

<sup>1</sup> Leaves outside these limits are additions of s. XI, XII. Among them the lives of Egwin (Nero, pt. 1, ff. 24-34<sup>v</sup>) and of Salvius (Corpus, pp. 17-26) are written by the same hand as the Worcester Calendar in Bodleian MS. Hatton 113, of which there are facsimiles in *Archaeologia* lxxviii, 1928, pls. 36, 37.

<sup>2</sup> See M. R. James, *Ancient Libraries of Canterbury and Dover*, 1903, p. 52, no. 362. Fragments of four more volumes (nos. 359, 361, 364, 365) remain at Canterbury, and the greater part of a fifth (no. 360) forms Cotton Otho D. viii, ff. 8-173 (see below).

Harley 624.<sup>1</sup> The fragments of the passional are now divided between three volumes as follows:

(1) Harley 624, ff. 84-9+Nero C. vii, ff. 29-59. Quires II-VII of the original MS., containing lives from April 2 (St Mary of Egypt) to April 18 (St Ursmar). Quire signatures II, III, V remain (Harley, ff. 91<sup>v</sup>, 99<sup>v</sup>, Nero f. 43<sup>v</sup>).

(2) Harley 315, ff. 16-39. Three quires containing part of the *Vita Anselmi* (April 21) collated by M. Rule, *Eadmeri Historia*, Rolls Series 81, 1884, as D. They appear to be slightly later than the rest of the MS. and are probably an addition to the collection.

(3) Harley 624, ff. 100-114. Two quires containing lives from May 1 (Inventio Sancte Crucis) to St Maximus (undated, but following lives for May 12 and 13: *Bibl. Hag. Lat.*, no. 5289).

(4) Harley 315, ff. 1-15. Two quires containing part of Osbern's life of St Dunstan (May 19), collated by Stubbs, *Memorials of St Dunstan*, Rolls Series 63, 1874, p. 71. The quire signature XVIII remains (f. 8<sup>v</sup>).

(5) Harley 624, ff. 115-36+Nero, ff. 60-72+Harley 624, ff. 137-43. Six quires, the first imperfect, containing lives from May 28 (St Germanus) to June 9 (Sts Primus and Felicianus). Quire signatures XXI and XXII remain (Harley, ff. 124<sup>v</sup>, 132<sup>v</sup>). The original twenty-third quire is now divided between Harley and Nero, and its fifth leaf (Nero, f. 60), containing part of the life of St Alexius, here assigned to June 15 and out of order, is mutilated. Of the twenty-fifth quire the first leaf is in Nero, and the rest in Harley.

(6) Nero, ff. 73-9. One quire containing a life of St Symphorosa (June 27), twelve lections 'in depositione sanctissimi patris nostri dunstani', printed by Stubbs, *op. cit.*, p. 53, and the verses 'de Sancto Anselmo', *Tange syon citharam* (*Bibl. Hag. Lat.*, no. 533). The lections and the verses are, evidently, additions at the end of the volume, the former by one of the two main hands and the latter by a later twelfth-century hand. F. 79<sup>v</sup>, col. 2, is blank.

The occurrence of lives for two feasts of St Ælphege (19 April, 8 June), of two lives of St Dunstan, a life of St Anselm, and the verses *Tange Syon*, the script, especially by the second main hand,

<sup>1</sup> The outer column of this leaf, with the end of the life, has been cut away.

beginning at Harley 315, f. 15<sup>v</sup>, and continuing to Nero, f. 78, the marginal marking (Harley 624, f. 89<sup>v</sup>, Harley 315, f. 16<sup>v</sup>)<sup>1</sup> and the resemblance to the passional fragments now at Canterbury afford clear evidence of Christ Church provenance.

*Cotton Otho D. viii, ff. 8-173+Cambridge, Trinity College 0.2.51, fly-leaves.*

The end fly-leaf of the Trinity manuscript, probably the upper half of a leaf, is blank except for the title *Passionale sancti ignatii primum*. The front fly-leaf, the lower half of a leaf, contains the last eight entries of a table of contents, 'Passio earundem alio modo dictata, Passio XL militum, Vita sancti Gregorii pape, Passio longini, Vita geretrudis uirginis, Passio theodori presbiteri, Vita sancti cuthberti episcopi, Vita sancti wlframni episcopi'.<sup>2</sup> Four more entries followed, but have been erased. The fly-leaves belonged, evidently, to a passional which began with the life of St Ignatius (Feb. 1) and ended, imperfect, with the life of St Wulfram (March 20). These conditions suit exactly the twelfth-century passional which is bound up with other unrelated texts in Otho D. viii. This MS. appears at first sight complete, the life of St Wulfram, which ends near the foot of the first column on f. 173<sup>v</sup>, being followed by a blank space. Marks of rubbing show, however, that a text in the second column has been erased. The seven lives preceding the life of St Wulfram are those listed on the Trinity fly-leaf.<sup>3</sup> Otho D. viii is to be identified, therefore, with the 'Passionale Sancti Ignatii primum' in the medieval catalogue of Christ Church, Canterbury,<sup>4</sup> and with the 'Passionale sancti Ignatii' which was 'in manibus Magistri Bower' in s. XVI, according to a note in Corpus Christi College, Cambridge, MS. 298.<sup>5</sup>

<sup>1</sup> The late medieval (?) marginal marking in Christ Church manuscripts consists of (1) a vertical row of dots broken at intervals by a group of four dots, (2) a small circle from which spring two straight lines converging to a point, the resulting figure resembling an ice-cream cone looked at sideways, with the large end towards the text.

<sup>2</sup> Pr. M. R. James, *Catalogue of Trinity College Manuscripts*, iii, 1902, p. 166.

<sup>3</sup> The lives are given in Smith's catalogue of the Cotton manuscripts (1696), but not in Planta's catalogue (1802), although the damage caused by the fire of 1731 is not serious.

<sup>4</sup> M. R. James, *Ancient Libraries of Canterbury and Dover*, 1903, p. 52, no. 360. Fragments of the second *Passionale Sancti Ignatii* (no. 361) remain at Canterbury. The next volume of the set began at April 2 (see above under Harley 624).

<sup>5</sup> The note, which is printed by M. R. James, *Catalogue of Corpus Christi College Manuscripts*,



*Cotton Claudius B. vii*, ff. 114-212, 217-40 + Cambridge, *Corpus Christi College* 101, unnumbered leaf after p. 144.

The Cotton MS., of s. XIII, contains the latter part of Hoveden's history, beginning at 1187 with the *Epistola Terrici* (ff. 114-94), 'Liber Turpini', 'Liber Merlini', and other shorter pieces. Articles 1, part of 2, 10-12 in Planta's catalogue are additions of s. XVI on ff. 1-113, 213-16. The sixteenth-century table of contents (f. 1v), a pagination in red pencil, marginal references to a copy of 'Walter of Coventry' belonging to John Cheke (now *Corpus Christi*, Cambridge, 175), and to a copy of 'Alexander of Ashby' belonging to W. Carye (now *Corpus Christi*, Cambridge, 138) are in the script and style found regularly in manuscripts which belonged to Archbishop Matthew Parker.

The single parchment leaf bound up with Parkerian paper transcripts near the end of C.C.C.C. 101 is a fly-leaf containing two medieval tables of contents. The second, printed by M. R. James in the catalogue, refers evidently to *Cotton Claudius B. vii*. The first six items correspond to items in the same order on ff. 195-240 of that MS., and the eighth, 'Vita Ricardi Regis', may be identified with the Hoveden. The seventh and ninth items, 'Historia Anglie' and 'gesta Pontificum', are not now in *Claudius*. The first table, of which only the first and last lines are printed by James, is a fuller and earlier version of the second. In addition to the texts listed there it notices 'De prouinciis Anglie', 'De bello troiano', and 'De prophetia sibille', all of which are in *Claudius*, and fuller details show that the missing 'Historia Anglie' was a copy of Henry of Huntingdon to the reign of Stephen. It seems highly probable, though not quite certain, that both the Henry of Huntingdon and the *Gesta Pontificum* are still extant and form the Cambridge University Library MSS. li. 2. 3, ff. 147-205, and Ff. 1. 25, pt. 1 (59 leaves). These MSS. were presented by Parker in 1574 and are of similar date, format, and style to the Cotton MS.

NEIL R. KER

ii, 1912, p. 84, accompanies the sixteenth-century copy of a papal letter now missing from Otho. William Bowier, Keeper of the Records in the Tower, is known as a collector of manuscripts (see James, *l.c.* i, pp. xx, 190, 478, and Eric Millar, *The Lindisfarne Gospels*, 1923, p. 8).

## 28. MIDDLE-ENGLISH DEVOTIONAL PIECES.

WITH the purchase of Egerton MS. 3245 a collection of Middle-English devotional works in verse and prose, hitherto studied only during its periods of sojourn in a public library, becomes fully available. Formerly the property of the Gurney family, of Keswick Hall, Norwich, the volume opens with the 'Prick of Conscience', the most popular religious poem of its day, of which upwards of a hundred manuscript copies are recorded. The poem, like so much of the literature upon which the emotional piety of the Middle Ages was nourished, at first circulated anonymously; it has come to be generally, but erroneously,<sup>1</sup> attributed to Richard Rolle, the hermit of Hampole (d. 1349). This and one other manuscript (Bodl. Ashmole MS. 60) are cited as the only copies written before 1400 to name Rolle as author,<sup>2</sup> the present text ending with the colophon:

Here endip as ȝe may see  
 Stimulus consciencie  
 Aftir Richard þe holȝ ermȝte  
 that soplȝ þus gan þis book endȝte  
 Hanpool.

The 'Abbey of the Holy Ghost' and the 'Charter of the Abbey of the Holy Ghost', prose pieces also ascribed, somewhat improbably, to Rolle and common in manuscript, follow. It is rather in the metrical prayers, meditations and hymns, fourteen in number, which fill the last 33 pages,<sup>3</sup> that the interest of the new acquisition lies. Few of these have been printed, and in most cases no other copy was known to Professor Carleton Brown when, in 1916-20, he published his *Register of Middle English Verse*.<sup>4</sup> They will provide the student with both curiosities and problems. Thus it seems that the Latin hymn beginning 'Virgo singularis, respice quod quero', from which the fragmentary 'Mayde wipoute make | Beheld þow qwat I craue' was rendered, if not lost, is at least unknown to the hymnologists.<sup>5</sup> Then again, as Carleton Brown has noted, five

<sup>1</sup> See Miss H. E. Allen, *Writings ascribed to Richard Rolle* (Modern Language Assoc. of America, Monograph Ser. III), pp. 3, 15, &c.

<sup>2</sup> *Ibid.*, p. 375.

<sup>3</sup> No account is taken of two leaves which have been almost completely excised.

<sup>4</sup> A list of the verse contents of the MS. is given in vol. i, pp. 469-70.

<sup>5</sup> It may perhaps be the imperfectly recorded no. 21891 in Chevalier, *Repertorium Hymnologicum*.

stanzas of the Psalter of the Passion<sup>1</sup> appear also in Richard de Castre's repeatedly printed hymn 'Jesu, Lord, that madest me'. It would indeed be rash without careful investigation to charge the unknown author of the apparently unique poem in Eg. MS. 3245 with plagiarism. According to the late Provost of Eton, the manuscript was written 'probably before 1400, but not very long before',<sup>2</sup> a date earlier than has been claimed for any of the sixteen recorded copies of Richard's hymn, with the exception of Bodl. Ashmole MS. 751. The charge, moreover, would imply not merely that by 1400 'Jesu, Lord, that madest me' had acquired such a vogue as to attract a plagiarist, but that the much longer poem in the new manuscript was also current; for Eg. MS. 3245 has none of the marks of an author's original. Only upon the assumption that the manuscript is of later date than has been assigned to it (see Pl. XXX), or that Richard de Castre composed the five stanzas in extreme youth, can they be regarded as his work. In October 1385 he was not yet in greater orders and can hardly have passed out of his teens; not until 1402 did he become Vicar of St Stephen's, Norwich, where he died eighteen years later.

A. J. COLLINS

## 29. EARLY POEMS OF SIR ARTHUR GORGES.

IN Spenser's *Colin Clouts Come Home Againe* Alexis asks if the I shepherds who serve Cynthia are lazy,

'Or be their pipes untunable and craesie  
That they cannot her honour worthylye?'

Colin replies that this is by no means the case,

'For better shepheardes be not under skie,  
Nor better hable, when they list to blow  
Their pipes aloud, her name to glorifie,'

and he proceeds to mention Harpalus, Corydon, and

'sad Alcyon bent to mourne,  
Though fit to frame an everlasting dittie,  
Whose gentle spright for Daphnes death doth tourn  
Sweet layes of love to endlesse plaints of pittie.'

<sup>1</sup> This forms part of 'An holy meditaciun and the sauteer of Crýstis passiun' (beg. 'Jhesu Crýst, ryhtful iustýse'). Brown treats the Psalter of the Passion as a separate composition (no. 1101).

<sup>2</sup> Allen, *op. cit.*, p. 375.

Her begynnyng an holy meditacioun & the  
santuar of cristis passium.

Thi crist iustful iustise  
king and lord ouer alle kyngis.  
Of me synful yow take seruysse  
and hardly here now my prayngis.  
Thi pat woldist man be born.  
Of maye þy moder blissid.  
Here yow my mone I be nouht for.  
tho in þy mynde I be nouht myssid.  
Thi sette my sauconr.

Circumfysid yow were for vs.  
Eo let a way fleschly error.  
Tho lustis pat fadin & folowin vs.  
Thi gos & man al eo.  
Of thre kyngis wurchipid þu were.  
Lord my herte I offn pe too.  
that wiche woldist me now dero.  
Thi in temple as turtel talle.  
offrid yow were to symeon.  
aeray I zeld me of ald & newe.  
Eo compabil of same is per non.  
Thi fullche the fadir one.  
thou were baptysid of baptyst Jon.  
lord eo washe us þe phoune  
the feandis wiche enerichon.



Who Alcyon was and why he mourned may be seen by turning to *Daphnaida*, which, as the preface to Helena Marchioness of Northampton explains, is an elegy on the wife of 'Master Arthur Gorges', who in the poem itself appears as 'Alcyon'.

Gorges, born *circa* 1555-60, was the son of William Gorges and a great-grandson of Sir John Howard, first Duke of Norfolk. His mother, Winifred Budockshead, was first cousin to Sir Walter Raleigh. Well born and well connected, endowed with a substantial fortune, Gorges became a gentleman pensioner at Court at least as early as 1580; and in 1584 he married Daphnaida, his 'faire young Lionesse', as Spenser, in the allegorical language which he loved, calls her by way of allusion to her Howard ancestry. For her real name was Douglas Howard, and she was the daughter and sole heir of Henry, second Viscount Howard of Bindon, and thus one of the greatest heiresses in the kingdom. The marriage was contracted with the full consent of her mother and apparently with the queen's approval, but much to the displeasure of her father, whose disorderly life and outrageous behaviour had led to his separation from his wife and, in 1580, to a temporary imprisonment in the Marshalsea. Defeated in his attempts to prevent the match, he made complaint, but in vain, against Gorges in the Star Chamber; and after the birth, at Christmas 1588, of a daughter, who was christened Ambrosia, his successor in the title, the child's great-uncle, Thomas Howard, trumped up, again to no purpose, a preposterous charge that she was a 'forged or changed childe'. The motive was pecuniary: Ambrosia was now heiress to the Howard estates. She was, in fact, a prize to be contended for; and the next decade was filled with unseemly squabbles over her wardship between Gorges and the queen. The story of this affair, of the long litigation with Lord Howard, and of Gorges's life in general, has been told by Helen Estabrook Sandison in the *Publications of the Modern Language Association of America*, xliii, pp. 645-74. On 10 October 1601, perhaps fortunately for herself, the poor child, who had been the subject of hot bidding by would-be disposers of her hand, died; her lands passed to Lord Howard, and Gorges was left with a beggarly £200 as allowance for his expenses on Ambrosia's maintenance

since 1598, an annuity of £400 from Lord Howard, and the sad recollection that, as he puts it in a petition to James I, he had been 'offered tenn thowsand pounds' for her marriage.

Gorges does not come out of these transactions too well, but at least it may be claimed that he shows to better advantage than most of the other parties, and his love for 'Daphnaida' seems to have been genuine. It did not prevent him from marrying, in 1596, a second wife, Elizabeth Clinton, daughter of the Earl of Lincoln, an alliance by which he seems, to quote Miss Sandison, to have 'accomplished the almost unbelievable feat of finding a second father-in-law quite as unprincipled, contentious, and seemingly unbalanced as his first'. The marriage, however, appears to have been a happy one.

As a cousin and faithful friend of Raleigh, Gorges could count on little preferment under James I, but he escaped the gallows and all but a short spell of imprisonment. He died on 28 September 1625. Courtier, adventurer (he took part in the Islands Voyage of 1597), scholar, translator, poet, and a not too scrupulous fighter for money and power, Gorges was a typical Elizabethan. He had command enough of French to translate Bacon's essays into that language (*Essays Moraux, du tres-honorable seigneur Francois Bacon*, Londres, 1619), as he turned Bacon's *De Sapientia Veterum* into English (*The Wisedome of the Ancients*, London, 1619); he translated Lucan's *Pharsalia* into smooth and easy English verse; and he was the author of some prose tracts and of numerous poems, most of which remained in manuscript at his death. In particular his early poems, known to Spenser, had disappeared. It is therefore gratifying that a collection of these early lyrics has been acquired by the Department of Manuscripts.

A paper volume of 117 leaves, unbound and in poor condition, this manuscript (Egerton MS. 3165), which bears on the first page the inscription 'John Kayll 1631', contains what are described as 'Sr Arthur Gorges his vannetyes and toyes of yowth'. The main part of the volume is written in a formal 'script' hand which may be that of an amanuensis, but several poems have been corrected, and a number of later ones have been added at the end, in a hand which is certainly the author's own. The date of the main collection is indi-

cated by the presence in it of one 'Of Mounsieur', which is an elegy on François, Duc d'Alençon (d. 9 June 1584), and of two others on the death of Sir Philip Sidney (d. 17 October 1586). The additions at the end date mostly (though not entirely) from the reign of James I; several of them are to the royal family and they include a sonnet on Prince Henry's death (6 November 1612) and another 'Vpon the death of the young lo: Harrington' (John, second Baron Harrington of Exton, d. 27 February 1614). Five of them are found in Royal MS. 18 A. xlvii, the presentation copy. At the end, in a different hand, is a brief account of Raleigh's execution and last words.

The longest poem in the volume is 'Dido to Æneas', written in a stanza form of which the following is an example:—

'The hurtles Babe shall feele  
the murderingee steele  
By his deare mothers deathe:  
So thow the quellar arte  
off one poore harte  
That neuer tasted breathe.'

The subject of Dido seems to have attracted Gorges, for besides incidental references he has another poem, 'Didos true Complainte', in which she appears to him in a vision and explains that the scandal about her and Aeneas is quite untrue: it was to avoid King Iarbas's importunities that she killed herself—it was 'Maro' who invented the other story. With few exceptions the remaining poems are amatory, but Gorges writes with an ingenuity which gives variety to his hackneyed theme.

This volume reveals him as an easy and accomplished minor poet of that spacious age when even minor poets could attain a lilt and lightness denied to some later writers of larger stature. It is unlikely that any poem in this volume will ever be accounted an important addition to English poetry, but a fair proportion well deserve publication and several seem destined to figure in future anthologies. Without much originality of phrase or conception Gorges has a pretty fancy and a lyrical gift, and his level of technical competence is reasonably high so long as he follows traditional ways. He had,



however, like Campion, a liking for metrical experiments, and, unlike Campion, was rarely successful on these adventures. Even in his iambic measures he sometimes writes a short (or a long) line, but many of these aberrations may be due to scribal errors or to the sounding of mute *e*. He is in fact an uncertain writer, secure enough and sometimes very happy when he follows the trodden path, but when he leaves it apt to lose direction.

In conclusion, two of these poems may be quoted as favourable specimens of the author's gift. First a lyric in which, like many a court poet before and since, he praises rusticity:

'Henceforth I will not sett my loue  
on other then the Contrye lasse  
For in the Courte I see and proue  
fancye is brittle as the glasse  
The loue bestowed on the greate  
ys euer full of toile and cares  
Subiect still to frowne and freate  
with sugred bayts in suttile snares  
In good olde tymes ytt was the guyse  
to shewe things in their proper kinde  
Loue painted owte in nakede wise  
to shewe his playne & single mynde  
Butt since into the Courte hee came  
infected with a brauer stile  
Hee loste both propertie and name  
attyred all in crafte and guile  
Yett in the village styll hee kepes  
and merry makes with lytle coste  
But neuer breakes their quyett slepes  
with felons thoughts or labor loste  
What thoughe in Syluar and in golde  
the bony lass be nott so braue  
Yett are her lookes freshe to beholde  
and that is hyt that loue doth craue  
Fayre fale the Pettycote off redde  
that vayles the skynne as white as mylke

And such as woulde nott so bee speedde  
 lett them goe Coye the gownes off sylke  
 Keepe ladyes keepe for your owne turnes  
 the spanishe redde to mende your looks  
 For when the Sun my Daphnæ burnes  
 Shee seekes the water off the Brookes  
 And thoughe the muske and amber fine  
 so ladye lyke Shee cannot gett  
 Yett will shee weare the sweet woodbyne  
 The Prymerose and the Violet.

Secondly, in graver vein than is usual with Gorges, a sonnet which, as it occurs towards the end of the volume, among his own additions, may have been written late in his life:—

‘Our long sweet sommers day of youthfull yeares  
 Drawen to his evening late and durefull night  
 By drooping age in whose bleame<sup>1</sup> face appeares  
 Times carelesse scarrs and loues extinguisht light  
 Calls our spent hopes to take the poore remaine  
 Of Glorie, Pryde, excesse, and wanton ioyes  
 Fancies out worne, all perisht but the paine  
 Love lent to losse, Time truckt away for toyes  
 Th’ accompts, the thoughts, the memories of these  
 (Mett with a mind reclaimed by virtues lore)  
 Are of our hearts the sorrow sucking Bees  
 Whilst sad repentance straines to paie the score  
 With sighing seekes, beginnings, after ends:  
 Armes after wounds, and mones without amends.’

The punctuation is the author’s; a modern reader will find the penultimate line more comprehensible if he ignores the commas.

H. I. BELL

### 30. THE KIPLING BEQUEST.

THE Department of Printed Books has been greatly enriched by Mrs Kipling’s bequest of her collection of the books written by her husband. Rudyard Kipling has been hitherto somewhat

<sup>1</sup> Probably the French *blême*.

imperfectly represented in the Museum, surprisingly so for an English author until we remember that all his early work was printed in India and much of his later writing first published in America. None of the many first editions published abroad came to the Museum under the provisions of the Copyright Act. Some of the Indian gaps were filled by a generous donation from Messrs. Thacker & Co., but the importance of this latest gift may be judged from the fact that it doubles the Department's holding of Kipling's works. In association value the gift is, of course, beyond compare.

For here are *Schoolboy Lyrics* and *Quartette*; one of the six recorded copies of the suppressed *Smith Administration*; the first English edition of *Letters of Marque*, also suppressed; the 1890 New York edition of *Departmental Ditties*, *Barrack-Room Ballads and other verses*, which precedes by two years the English printing of *Barrack-Room Ballads*; a file of the *Bloemfontein Friend* from 12 March to 16 April 1900 with autograph notes by Kipling, and with photographs (Pl. XXXI) and other matter inserted.

These now appear in the Museum for the first time. In addition here are Mrs Lockwood Kipling's copies of six volumes in Wheeler's *Indian Railway Library*, of which *Soldiers Three* bears the inscription: 'To the Mother from the boy that did it.' There are many volumes from Kipling's father's library, including a copy of the suppressed Indian edition of *Letters of Marque*. There are books too with Kipling's bookplates, and some presentation copies from him, returned once more to their donor.

These are among the rarer beauties, but the comprehensiveness of 'the file', as the Kiplings called it, is a matter for admiration. In all there are well over 1,200 volumes. Three hundred of these are translations into foreign languages. Nor does the remainder consist of copies which come naturally from publisher to author. Mrs Kipling was a zealous collector. The early pirated American editions are well represented. A missing issue of *Departmental Ditties* was begged from a friend who found that it had been relegated to the servants' hall bookcase. In one instance Mrs Kipling seems to have raided her husband's library. The 1893 New York edition of *Ballads and Barrack-Room Ballads* bears the inscription: 'Stolen by



XXXI. PHOTOGRAPH AND AUTOGRAPH NOTE FROM  
RUDYARD KIPLING'S FILE OF THE BLOEMFONTEIN  
*FRIEND*, 1900

*Stolen by Carrie my wife.  
now given to same*  
BALLADS *RK.*

---

AND

## BARRACK-ROOM BALLADS

BY

RUDYARD KIPLING

AUTHOR OF "PLAIN TALES FROM THE HILLS," "THE NAULAHKA," ETC.

*NEW EDITION, WITH ADDITIONAL POEMS*

New York  
MACMILLAN AND CO.  
AND LONDON  
1893

*All rights reserved*

---

XXXII. TITLE-PAGE WITH AUTOGRAPH NOTES BY  
RUDYARD KIPLING

Carrie my wife' and then in Kipling's later hand: 'now given to same. R. K.' (Pl. XXXII). Despite the fact that some rare items had passed from Mrs. Kipling's possession before her death, this splendid donation now makes the Museum one of the very best of Kipling libraries.

LAURENCE HANSON

Under the same bequest the Department of Manuscripts has received three bound volumes of autograph literary works by Rudyard Kipling. One volume contains the *Jungle Books*, the second Short Stories 1892-6 (including some of the best known), the third miscellaneous stories, sketches, and poems of later date, and the whole forms a collection of exceptional interest and value. E. G. M.

### 31. SOME NEW GREEK COINS.

THE Department of Coins and Medals has received from Mr E. S. G. Robinson two gifts comprising 40 silver and 231 bronze Greek coins. Among them is a further group of 10 silver staters of Mende from the famous Calianra hoard which has provided nearly all the specimens of this issue known to us. For all their rarity to-day, these coins must have been struck in considerable numbers, if only for a short period, during the Macedonian campaigns of the first part of the Peloponnesian War. The types are uniform. Mende was famous for its wine; and we have on one side Dionysus, sometimes ivy-crowned, in his local form as Silenus, lolling on a donkey's back with wine-cup in one hand and thyrsus in the other; the reverse shows a formalized vine-stock with clusters of grapes, framed in the city's name. The style shows marked variation. Sometimes it is very fine and obviously influenced by contemporary Athens (Pl. XXXIII, nos. 1-3; note the head three-quarter face in 2 and 3). Usually it is coarse though often revealing a vigour and emphasis characteristic of the Thrace-Macedonian region (nos. 4, 5; the bird perched on the vine-stock is of the crow family and has some obscure connexion with the cult of the wine-god).

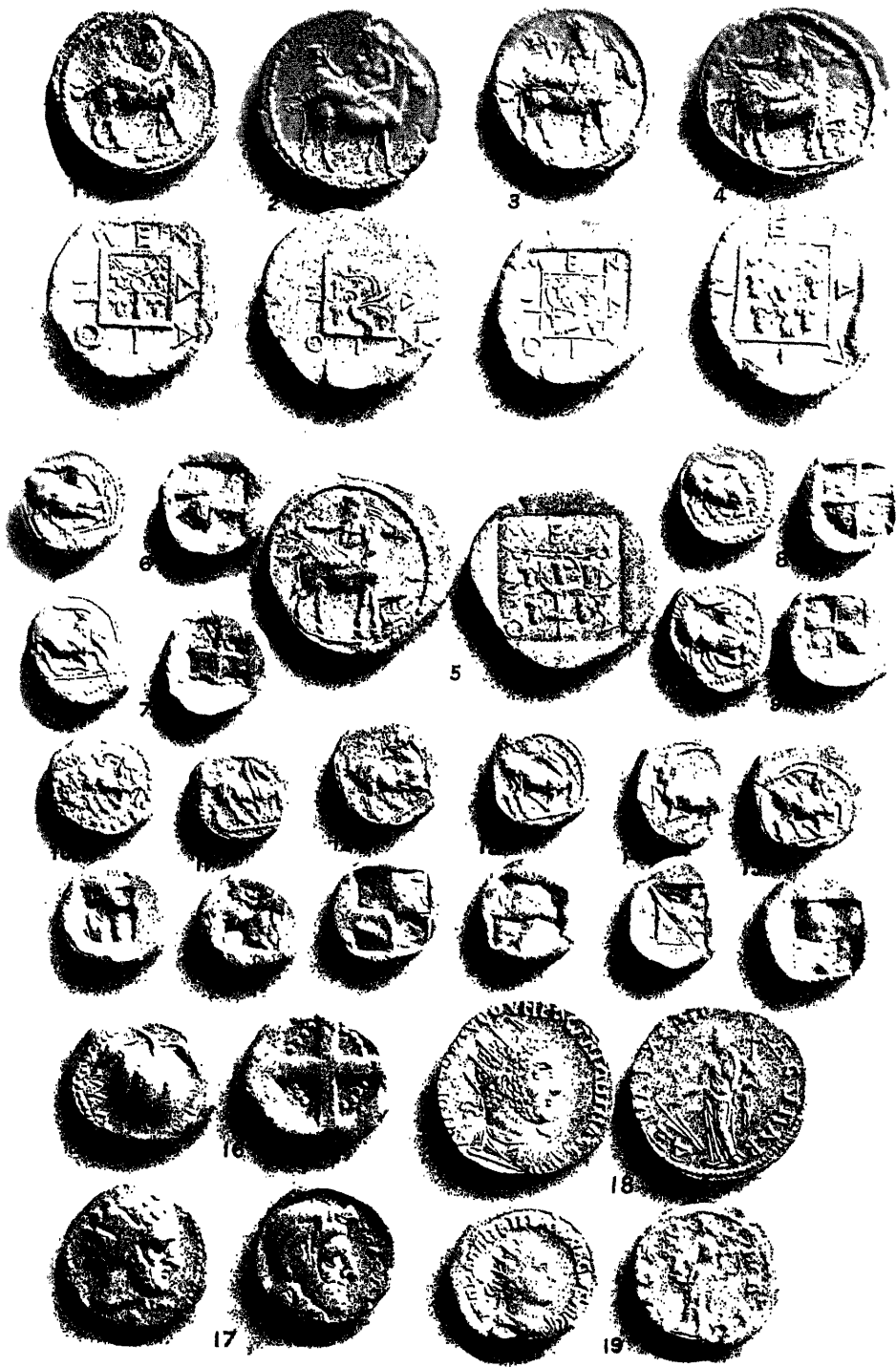
Pl. XXXIII, nos. 6-15, are selected from 20 drachms of Paros chosen from a recent hoard discovered in the island, which must have been buried in the early fifth century B.C. These coins have hitherto been very scarce and their attribution doubtful. An epigram,

however, attributed to Simonides speaks, probably in connexion with the currency of the island, of the 'drachmae whose badge is a goat'; the finding of the present hoard leaves little doubt in the matter. The rough incuse patterns of the reverse survived among the islands long after it had been superseded on the mainland by a regular type. On some of the earlier coins the goat's head is startlingly human (nos. 6-9). Later the animal is more carefully studied (nos. 10-15). Sometimes tiny symbols are placed in the field: e.g. an eagle's head, a crescent, a maecander (no. 14), a dolphin (no. 15).

The stater of Melos (Pl. XXXIII, no. 16) is an exceptionally rare and interesting piece belonging to the second quarter of the fifth century B.C. In spite of the increasing restraints placed by Athens on the smaller city states of the Aegean during the century, Melos continued down to the time of its destruction to issue an occasional coinage, all other extant examples of which we owe to a hoard discovered some thirty years ago in the island itself. The present coin comes from another find of miscellaneous content made in the Eastern Mediterranean. The type, as always, is a quince (*mēlon*, Doric *mālon*) in punning allusion to the name of the island, of which the first four letters appear below; attached to the stalk above are two leaves. The reverse has a cruciform pattern developed out of the archaic incuse.

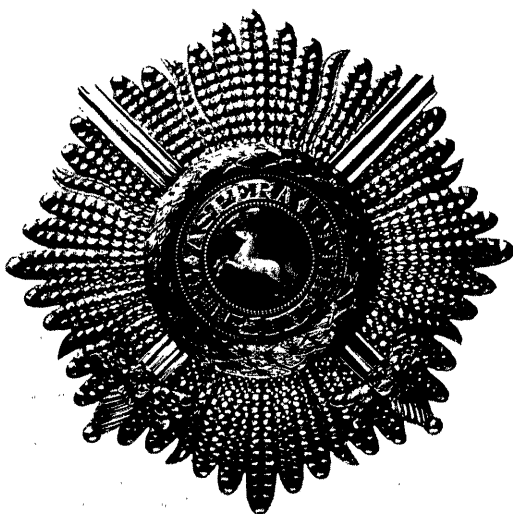
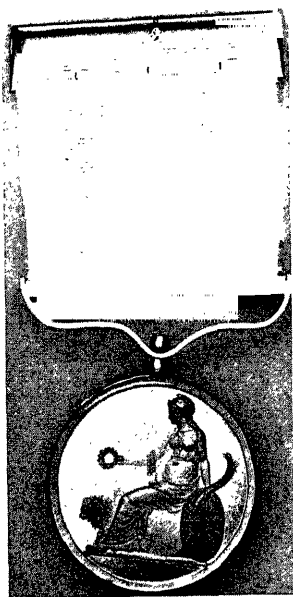
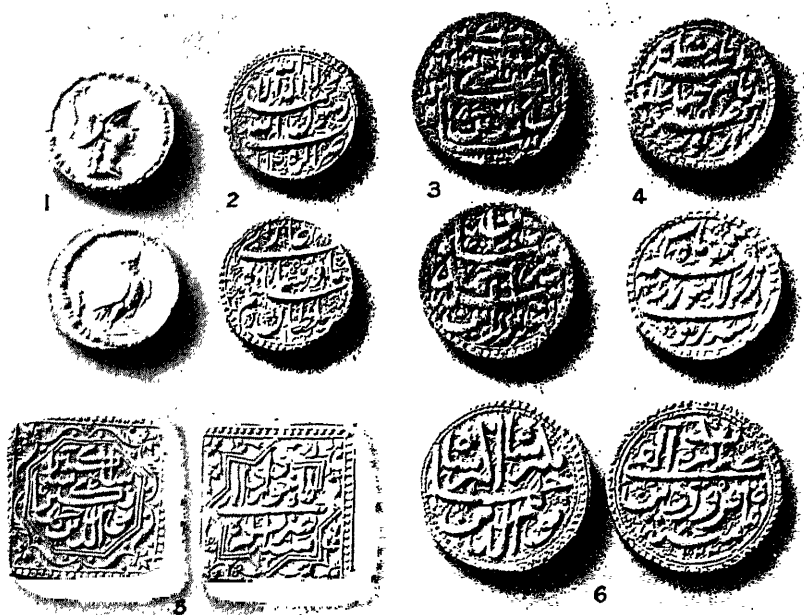
Pl. XXXIII, no. 17, is an interesting stater of Soli in Cilicia struck in the third quarter of the fourth century B.C. with the heads of Heracles and of a satrap wearing the peculiar Persian cap of felt with chin straps. He is, perhaps, Mazaeus, who governed the district for many years before its conquest by Alexander.

Pl. XXXIII, no. 18, is a unique tetradrachm in silver (weight, 143.0 grains) struck in Roman Syria towards the middle of the third century A.D. by a usurper who here styles himself, in Greek, *Autok. Soul. Seueros Antoninos. S.*, i.e. Emperor Sulpicius Severus Antoninus Augustus. The reverse records his holding of the tribunician power and his second consulship. Portrait and reverse type leave no doubt that he is the mysterious Uranius Antoninus of whom a coinage, but no other record, exists, and whom that coinage shows to have belonged to the priestly ruling-house of Emisa, and to have been reign-



XXXIII. GREEK AND ROMAN COINS





XXXIV. INDIAN COINS, TALAVERA MEDAL, AND STAR  
OF THE GUELPHIC ORDER OF HANOVER

ing in the year 253/4 A.D. What relation he bears to the two (?) usurpers, Uranius and Antoninus, mentioned by the historian Zosimus some twenty years earlier, is uncertain. They may perhaps have been predecessors of the same family, and the 'revolt' of all primarily an organization of defence against the Persians, who gravely threatened the Eastern Empire during the period. The reverse type of our coin is closely copied from a gold piece of Uranius where the figure holding rudder and cornucopiae (Tyche-Fortuna) is named Fecunditas.

J. ALLAN

### 32. A NEW ROMAN COIN.

**A** REMARKABLE double-denarius ('antoninianus'), presented to the Museum in 1937 by the late Dr Hans Nussbaum of Zurich, was kept back from publication at the time, in the hope that the difficulties which it presents might be cleared up. Though this hope has not yet been realized, the coin is worth publication, difficulties and all. It reads (Pl. XXXIII, 19):

*Obv.* IMP MAR SILBANNACVS AVG, head, radiate r.

*Rev.* VICTORIA AVG. Mercury (?) standing to front, head l., holding Victory and Caduceus.

Its weight is 54.5 grains. The style is more or less normal for the Roman mint of the middle of the third century A.D., and the portrait resembles that of Philip I. It seems certain that the coin is not a modern forgery. At the same time, the reverse is most peculiar: no other instance occurs of a Mercury holding a Victory or of a Mercury associated with the legend VICTORIA AVG. More serious still, no trace survives, so far as we can test, of any pretender of the name of Mar. Silbannacus.

As the coin was reported to come from a find in Lorraine, we might conjecture that it is the sole surviving record of a revolt on the Middle Rhine against Philip, under an officer presumably of barbarian origin. Another possibility, if a bare one, is that this is an ancient forgery, designed for the amusement and deception of ancient coin-collectors. Such collectors are known to have existed and, in the opinion of some good judges, that implies forgeries also.

HAROLD MATTINGLY

### 33. INDIAN COINS.

A VERY important addition to the coins of the Greek rulers of N.W. India is the second known specimen of the gold stater of Menander (Pl. XXXIV, 1). The first, already in the Museum, is in poor condition, but this is a perfect specimen. The coin is anonymous but the attribution to Menander is certain because the types are those of a well-known drachm bearing his name. The obverse type is the helmeted head of Athene which at first sight looks like the usual helmeted head of Menander until closer examination shows it is female—the head of Athene with the features of Agathocleia found on other coins of Menander and on coins of Queen Agathocleia. The owl on the reverse also suggests that the bust is not actually that of the queen but of Athene. The owl, however, is not the usual type (the Little Owl) everywhere associated with Athene but, as Mr Boyd Kinnear of the Natural History Museum informs me, the Fish Owl, an owl common in the region from which this coin came.

By the purchase of the collection of coins of the 'Great Moguls', Akbar and Jahangir, formed by Mr H. Nelson Wright, many unique coins have been acquired and numerous minor gaps filled in what is one of the finest series in the Museum. The gold coins of Akbar from this collection were acquired two years ago. The feature of the silver and copper now acquired is the number of coins of unique and rare mints and the long series of minute varieties of the great mints of 'Agra and Lahor of Great Mogul' in which Mr Nelson Wright specialized. The finest part of the collection is the group of gold coins of Jahangir which in design and calligraphy are unrivalled among Indian coins. The most notable of these (Plate, 2) is the unique gold coin struck immediately on Jahangir's accession and still bearing his own name of Sultan Selim. Other coins illustrated are of the mints of Ajmir (Plate, 3), Lahore (Plate, 4) with a unique couplet, and Agra (Plate, 6). One of the most beautiful of Jahangir's coins is the square mohur of Agra mint struck in the month of Khurdad 1020 (Plate, 5) which has been presented to the Museum by Dr. R. B. Whitehead.

J. ALLAN

### 34. MEDALS OF WAR AND PEACE.

THE Department of Coins and Medals has recently received several gifts which, while of rarity and importance in themselves, have associations which considerably increase their interest. The late Mr E. G. A. Hawker bequeathed the Peninsula field officer's gold medal for Talavera awarded to his grandfather General Sir Samuel Hawker (1763-1838), who commanded the 14th Light Dragoons in the Peninsular War, as well as his Star and Chain of the Grand Cross of the Guelphic Order of Hanover founded by the Prince Regent in 1815 (Pl. XXXIV). Colonel Hawker was severely wounded at Talavera, and the gallant bearing of his regiment there earned it the royal authority to wear the word 'Talavera' on its appointments.

Peace also hath her victories, and medals have long been used to recognize these. The services to science of Sir Henry Roscoe (1833-1915), the eminent chemist, were acknowledged by many societies at home and abroad, and the series of medals presented to him has been given to the Museum by his daughter, Miss Dora Roscoe. These include among others the Royal Medal of the Royal Society, the gold medal of the Society of Chemical Industry, the gold Elliott Cresson medal of the Franklin Institute, the Lavoisier medal of the Société Chimique, and the plaque of honour of the Reale Accademia dei Lincei. Miss Roscoe has also presented a small collection of medals of scientists belonging to her father, which form an important addition to the series of modern portrait medals in the Museum; among the more notable are medals of Faraday, Lister, Dalton, Ludwig Mond, Leblanc, Berthelot, and Bunsen. This gift is the most important acquisition of its kind since the purchase of the medals awarded to Michael Faraday.

Of unique interest also are the Royal Geographical Society's Essay Medal for 1875 and the Geological Society's Wollaston Medal for 1934 (struck in palladium in memory of Wollaston's discovery of this metal), both awarded to and presented to the Museum by Sir Henry Miers, D.C.L., F.R.S., who has also presented a specimen of the centenary medal of the University of Christiania. J. ALLAN

### 35. FIFTEENTH-CENTURY ITALIAN NIELLI AND ENGRAVINGS.

THE British Museum collection of niello plates, casts, and prints is one of the most important, and one of the few which has been completely described and reproduced.<sup>1</sup> Nielli are small decorative plates, mostly of silver, in which the engraved lines are filled with a black composition (*niello*) to show in clear design when the surface is burnished and polished. The art has been practised by goldsmiths from antiquity down to the present day, but chief interest centres in the production of Florence and Bologna in the latter half of the fifteenth century. Vasari stated that Maso Finiguerra actually discovered the art of line-engraving, and printing on paper, from his practice as a niello-engraver. That statement has been considerably qualified by historical research, yet the relation of nielli to the earliest engravings in Italy gives examples of the craft a particular value in a Department of Prints.

Niello plates were engraved for use as decoration in themselves, but the engraver kept records or proofs either on paper or in the still rarer sulphur casts. These sulphur casts are practically unknown outside the British Museum and the Rothschild Collection in the Louvre. The casts, filled with ink, give a remarkably delicate reproduction of the original plate, and some are known to have been actually used for the decoration of an altar-piece. Impressions on paper are also of the greatest rarity, as the goldsmith would probably only print one or two proofs for his own reference.

The reappearance of five Italian examples of the first quality, recently acquired by the Museum by the exchange of Malcolm duplicates, is therefore of considerable interest. They had been described in Dutuit's Catalogue of Nielli from entries in the Sale Catalogue of the famous collection of Sir Mark Masterman Sykes (1824), and no record of their locality since 1824 has been preserved. Three are unique, and two (*a* and *b*) are recorded in one other impression each. They are here reproduced (Plate XXXV, *a-e*), and the subjects are as follows:

<sup>1</sup> A. M. Hind, *Nielli: chiefly Italian of the Fifteenth Century: Plates, Sulphur Casts and Prints preserved in the British Museum*.



*d*



*c*



*a*



*e*



*b*

XXXV. ITALIAN NIELLO PLATES



- (a) *Cupid on a Vase*. Inscribed A BON FIN.  
Sykes 1187; Duchesne 224; Durazzo Sale 1872, No. 2832.  
Dutuit, épr. 389.
- (b) *Woman with a Mirror (Foresight?)*: Oval.  
Sykes 1124; P.I. 322, 658; Dutuit, épr. 454.  
Another impression was noted by Duchesne, 1833, in the  
Santini Collection.
- (c) *Justice*: Roundel.  
Sykes 1192; Duchesne 328; Dutuit, épr. 456.  
A pendant to the *Abundance* in the British Museum. (B.M.  
182, Duchesne 327, Dutuit, 455.)
- (d) *Woman seated, playing the Lyre*: Roundel.  
Sykes 1192.
- (e) *Hercules and the Lion*.  
Sykes 1166; Duchesne 252; Dutuit, épr. 343.

Other notable additions to the collection of early Italian Engravings (Nos. 2-4 coming from the Sammlung Friedrich August II., Dresden) are as follows:

1. *Florentine, Broad Manner*. Upright ornament panel, illuminated by a contemporary hand. It corresponds closely with the design of the upright panels in a set of border decorations, of which the only complete impression is in the Metropolitan Museum, New York (Hind, *Early Italian Engraving*, 1938, B.I. 17). An impression of one of these panels was already in the Museum, but the newly acquired print seems to be from a variant plate.
2. *ANONYMOUS, about 1500*. Troilus. P.V. 20, 28b: Hind, *Early Italian Engraving*, 1938, F. 9. From a series of *Four Heroes of Antiquity*. Only two other impressions are known (Rome, and Dr Seymour de Ricci).
3. *ZOAN ANDREA*. Upright ornament panel. P.V. 84, 55. The only impression known. From a series of which the Museum already possesses two examples.
4. Attributed to *Domenico Campagnola*. The Adoration of the Magi. Oval. P.V. 171, 19. One of two impressions (the other being at Pavia).

A. M. HIND



### 36. MOOR'S *HINDU PANTHEON*.

THE Department of Oriental Antiquities has received, as a gift from Mrs E. C. Moor, the collection made by her husband's grandfather Major Edward Moor, F.R.S. (1771-1848), while he was gathering material for his pioneer work, *The Hindu Pantheon*, the first edition of which was published in 1810. The collection which consists of six hundred and nine objects—three hundred and sixty bronzes and two hundred and forty-nine paintings and drawings—was practically completed before this date, though the catalogue in Moor's autograph which accompanies it is written on paper watermarked 1838. It has remained at Great Bealings in Suffolk since Moor's day. Going out to Madras at the age of twelve, Edward Moor rose to be a Major in the Indian Army; the last five years of his service were spent at Bombay, and he finally left the country in 1805. He refers on several occasions in the text of his book to the Pandit who identified the subjects of bronzes and paintings, and wrote the names in Sanskrit which appear on the engraved plates. It was through this man, who seems to have been a native of Poona, that Moor evidently acquired a large part of the collection. In particular he supplied the artist or artists who executed eighty-four of the paintings expressly for Moor. These are on European paper watermarked 1799 and 1801, and are mostly illustrations to the Ramayana cycle or of Śaivite subjects. They may be classed, as to style, as Deccani. Of greater artistic interest are some paintings in the style of the eighteenth-century Rajput school. The most important is a series of illustrations to verses by the well-known poet Keśava Das of Orchhā in Bundelkand (1555-1617), on themes to suit the twelve months of the year, known as *Bāra-masā*. They were probably executed at Jaipur in the first half of the eighteenth century. Two paintings of similar subjects are in the Boston Museum of Fine Arts (*Catalogue of the Indian Collections*, Vol. V, nos. 348 and 349) but there is nothing of the kind in the Department. Of the same school, though not showing the same freshness and vigour, is a series of paintings illustrating the Ten Incarnations of Vishnu: these must date from about the middle of the century. The remaining paintings are mainly to be attributed to the

eighteenth-century schools of Ujjain and Jaipur, but there are also twenty-seven paintings of the Eastern Indian school, from Bengal or Orissa, in a style similar to Boston, *op. cit.*, nos. 157 and 158, which is also new to the Department.

The great majority of the bronzes are of seventeenth- or eighteenth-century date. The value of the collection as a whole lies precisely in the purpose for which it was formed, the illustration of Hindu iconography. By no means all of them appear in the plates of the *Hindu Pantheon* and these had been carefully drawn for engraving and made, to Moor's idea, 'more handsome' by Moses Haughton (1772-1848), pupil of George Stubbs and friend of Fuseli. Consequently there is room for much fresh work to be done on the collection, and it is to be hoped that it will provide the nucleus of a study collection for students of Indian art and religion. Included in the gift are two copies of *The Hindu Pantheon* with notes and additions in the author's hand, for a revised edition which was never published. It is satisfactory that this material of international repute should have passed to the nation as Moor himself wished.

BASIL GRAY

## PRINCIPAL ACQUISITIONS

### PRINTED BOOKS.

#### *Gifts and Bequests:*

A Collection of Maps from Windsor Castle. *From His Majesty the King.*

The Collection of Rudyard Kipling's Works formerly kept at Batemans and known as 'The File'. *Bequeathed by Mrs Rudyard Kipling.*

The Collection of translations of the works of Charles Dickens formed by the late Lady Henry Dickens. *From Miss Charlotte Roche.*

A Collection of books relating to William Blake. *Bequeathed by Miss Alice Grace Elizabeth Cardew.*

J. W. Fortescue. *The Story of a Red Deer.* With decorations by Dorothy Hughes. The Gregynog Press: Newtown, 1935. *From the Misses G. E. and M. S. Davies.*

Albertus Magnus. *De mirabilibus mundi*. [J. Vurster: Mantua, 1473?]

St. Bonaventura. *Breviloquium*; *Biblia pauperum*. Johannes de Colonia and Johannes Manthen: Venice, 1477.

Giovanni Bernardo Forte. *Vocabulista ecclesiastico*. Leonardus Pachel and Uldericus Scinzenzeler: Milan, 1480.

*Tractato de la pacientia*. [Leonardus Pachel and Uldericus Scinzenzeler: Milan, 1480.]

*Articuli condēnati parisius*. Matthaeus Cerdonis: Padua [1485?].

Stephanus Fliscus. *Libellus compositionis preceptorum cōmode elocutionis*. A Chappiel: Parisius, 1502.

*Comedia eq̄ scitu digna atq̄ auditu jucundissima*. J. Thanner: Liptzigk, 1507. *Seven books from Sir Charles Sherrington, O.M.*

## MANUSCRIPTS (WESTERN).

### *Gifts and Bequests:*

Papers of the Henry family. Five volumes. Add. MSS. 45534-8. *From Sir Bunnell Burton.*

Commission from the Doge Andrea Gritti to Giovanni Contarini, 1538. Add. MS. 45539. *From Sir George Hill, K.C.B.*

Original MSS. of Rudyard Kipling's works. Three volumes, viz., Vol. I, *The Jungle Books*; Vol. II, *Short Stories*, 1892-6; Vol. III, *Miscellaneous stories, sketches, and poems of later date*. Add. MSS. 45540-2. *Bequeathed by Mrs Rudyard Kipling.*

'Breve Compendio di Fortificazione', eighteenth century. Add. MS. 45543. *From Mr J. H. Witney, M.B.E.*

Letter of Sir John Franklin, with other papers connected with his and his first wife's family. Add. MS. 45545. *From Mr J. M. Gray.*

Melbourne Papers: correspondence of the Melbourne family, &c. Eleven volumes. Add. MSS. 45546-56. *From the representatives of the family through the Dowager Countess of Airlie.*

'Gesta Romanorum', with 'Disticha Catonis', fifteenth century. Add. MS. 45557. *From Lady McCormick.*

Collections for the *Life of Robert Browning*, by Prof. W. Hall Griffin. Seven volumes. Add. MSS. 45558-64. *From Mrs Una Bourke.*

'Some Recent Work on Early English Printed Books', the Sandars Lectures for 1940, by H. R. Creswick. Add. MS. 45565. *From the author, under the terms of the Readership.*

'Nickel List and his Merry Men'; autograph story by Fanny Brawne. Add. MS. 45566. *From Mr M. Buxton Forman.*

Seven manuscript volumes, comprising the Commentary of Thomas of Perseigne on the Song of Songs, thirteenth century; Johannes de Abbatisvilla, Interpretations of the Holy Scriptures, thirteenth century; an account in Spanish of the founding at Ubeda in 1504 of a confraternity of the Holy Sacrament; and 'The Heroic Effigies's of the Patriarchs', by William Stukeley, 1755; together with fifteen volumes of facsimiles. *From Dr W. W. Greg.*

MS. list of tokens, seventeenth century. Add. MS. 45574. *From Sir Ambrose Heal.*

Album presented to the late Dame Geneviève Ward by the Société des Auteurs et Compositeurs Dramatiques of Paris, with signatures of the members. Add. MS. 45575. *From the Wellcome Trustees (in accordance with the wishes of Dame Geneviève Ward).*

Genealogical Tree, in roll form, of the families of O'Shea, O'Shee, and Shea. *From Captain G. Raymond Shea.*

'The Antiquity of the Family of Moule', by Thomas Moule, 1837. Add. MS. 45577. *From the Rev. Prof. A. C. Moule.*

Letter of Cesare Borgia to the Cardinal Ipolito d'Este on his escape from prison and arrival at Pamplona. *From Mr W. H. Woodward.*

Letter of William Byrne to Sir William Lee, 1790. *From the British Records Association.*

Two letters of Lord Tweedsmuir (John Buchan), 1935. *From Sir H. Steward.*

Draft, in French, of George I's first speech to Parliament, in the hand of his secretary. *From Mr H. R. Madol.*

Letter of Admiral Collingwood, 1803. *From Mr J. Crowfoot.*

Letter of Lord Roberts to Dr Hanson, 1907, and signed photograph. *Bequeathed by Dr Hanson, F.R.C.S., O.B.E.*

Two leaves from a Missal, thirteenth to fourteenth century; leaf from a Breviary, fifteenth century; two leaves from a MS. of John

de Trevisa's translation of Bartholomaeus Anglicus, 'De Proprietatibus Rerum', fifteenth century. *From Mr G. Gotto.*

Letter (incomplete) from B. P. Grenfell to P. S. Allen relating to excavations in Oxyrhynchus, 1906. *From Dr John Johnson.*

Nine letters of Robert Louis Stevenson to Prof. G. Saintsbury. Reserved until 1 January 1945. *From Mr C. Saintsbury.*

Letters to Mr and Mrs Dryhurst. *From Mr A. R. Dryhurst, I.S.O.*

Letter of Benito Mussolini on Fascism, 1926. *From Mr C. J. Pulvermacher.*

Autograph poem by Samuel Prout and copies of letters to him. *From Mr A. T. Utterson.*

Diary of Richard Blechynden in Calcutta, 1791-1822, seventy-four volumes; diary of his son, Arthur H. Blechynden, 1806-12, seven volumes; and other papers, chiefly of the Blechynden family. Add. MS. 45578-663. *Bequeathed by the late Richard Blechynden.*

#### *Purchases:*

'A Reply to Z', by William Hazlitt; autograph draft. Egerton MS. 3244.

Richard Rolle's Pricke of Conscience, The Abbey of the Holy Ghost, and English religious poems, *circa* 1400. Egerton MS. 3245.

Letter of Tchaikovsky to Frau von Bülow and letters of Richard Strauss to Edward Speyer. Egerton MS. 3246.

## PRINTS AND DRAWINGS.

### *Gifts and Bequests:*

John Prescott Knight, Man with a Scythe. Water-colour. *From Mr Edward Croft Murray.*

Malcolm Osborne, portrait of the Fourth Duke of Devonshire. Mezzotint. Private plate. *From the Duke of Devonshire.*

Ferdinand Schmutzer, portrait of Josef Kanz. Etching. *From Mr G. E. Ceci.*

Twenty-eight modern water-colours and drawings (including examples by Jean Marchand, Segonzac, Duncan Grant, Vanessa Bell, William Nicholson, and Wilson Steer), thirteen separate etch-

ings and lithographs (including Frélaut, Segonzac, and Matisse), and seventeen books of prints. *Bequest of the late Mr Frank Hindley Smith (allotted by his art executor, Mr Percy Moore Turner).*

Twenty-five drawings, from the collection of Sir Henry Watkin Williams Wynne (1783-1856) (including examples of the School of Leonardo, and by Lucas Vorsterman, H. S. Beham, and Greuze), and seventy-five miscellaneous prints. *From Miss Rachel Leighton, through the National Art-Collections Fund.*

Frederick Sandys, Damosel of the Sangreal. Drawing. *From Mr C. Davies Sherborn.*

Edward Webb, twenty-four water-colours and drawings, and seven prints; Sir Aston Webb, four water-colours. *From Mrs Maurice Webb.*

Reginald Brown, thirty-eight drawings and five etchings of London and the neighbourhood.

Thirteen English drawings (including examples by Paul Sandby, Edward Dayes, John Crome, and David Roberts), twenty-two prints after Turner, two copper-plates, and thirteen prints by contemporary artists. *From Mrs Arthur Acland Allen.*

R. G. Reeve after Thomas Dighton, Ceremony of Installation of the Chancellor, Cambridge University, 1834. Aquatint. *From Mr Arthur Laws.*

Allan Gwynne-Jones, seven etchings. *From the artist.*

Woodcuts from Johan van Eck, 'Christenliche Auslegung der Evangelien' Ingolstadt 1530 (by Beck, Beham, and Ostendorfer). *From Mr Campbell Dodgson, C.B.E.*

Glyn Philpot, R.A., fifteen drawings. *From the brother and sisters of the artist.*

Albert Goodwin, five water-colours. *From Mrs Frank Storr.*

William Blake: (1) Thornton's Pastorals: a small album with separate impressions of the woodcut illustrations; (2) The Gates of Paradise: second edition: printed from the engraved plates; (3) Visions of the Daughters of Albion. Relief etchings in colour. *From Miss Carthew.*

William Blake, A Prophet. Two Pencil Drawings on the two sides of a sheet, one being traced and developed from the other: accom-

panied by a letter from Samuel Palmer. The subject shows the first studies for the drawing on an uncut wood block described in the *British Museum Quarterly*, XIV, 2. *From the National Art-Collections Fund.*

A. S. Hartrick, R.W.S., Original sketch of the Funeral of Alfred Lord Tennyson, showing the cortège crossing the common at Aldworth on the way to Haslemere Station and Westminster Abbey.

Fores, after Captain John Platt, Hog-hunting in India, four coloured aquatints. Siltzer, p. 335. *From the Hon. Anne Mac-Donnell.*

Fritz Boehle, three etchings. *From Sir Francis Oppenheimer, K.C.M.G.*

Emil Orlik, twenty-eight sketches in letters and on postcards. *From Mr Campbell Dodgson, C.B.E.*

Gwen John, charcoal drawing. *From Mr Edwin John.*

Sir Charles Holmes, four water-colours. *From Sir Michael Sadler, K.C.S.I.*

James Seymour, five body-colour drawings of race-horses. *From Mr Edward Croft Murray.*

Denis Dighton, Officers of the Prussian Foot-Guards, 1817. Water-colour. *From Mr Edward Croft Murray.*

Edward Lear, View of Florence, 1837. Pencil. *From Mr C. A. Hunt.*

#### *Purchases:*

J. Harris after Henry Alken, The Night Riders of Nacton. A fine set of the four colour-aquatints with the original letterpress.

Francis Dodd, Portrait of Charles Ricketts, 1905.

L. M. Bonnet, The Charms of the Morning. Printed in colours and gold. *Florence Fund.*

Marcellin Desboutin, Portrait of his Wife. Drawing. *Florence Fund.*

Henry Vizetelly, Panoramic View of the North Bank of the Thames, 1844. Wood-engraving.

John White Abbott, Near Ashburton, Devon. Water-colour. *Florence Fund.*

W. H. Kearney, London Bridge in Course of Construction, 1826. Water-colour. *Florence Fund*.

Seven Portrait Drawings by George Dance, R.A., and three Transfer Drawings by William Daniell made for the soft-ground etchings after Dance. *Florence Fund*.

Adam Buck, Ten illustrations to Sterne's 'Sentimental Journey'. Aquatints by Mott and Lewis.

James Pollard, London Stalls, 1822. Three colour-aquatints. Siltzer, p. 215. *Florence Fund*.

John White Abbot, Dawlish Warren. Pen and Wash. *Florence Fund*.

Thomas Sunderland, Mill at Ambleside. Pen and Wash. *Florence Fund*.

D. S. MacColl, Dieppe Castle from the Town, 1938. Water-colour. *Florence Fund*.

Coke Smyth, Interior with a Company of Artists and Amateurs, about 1842-50. Lithograph finished in water-colour by the artist. *Florence Fund*.

William Morris, two designs for the background of windows. *Florence Fund*.

Vincenzo Re, Narrazione delle Solenni Reali Feste. Naples 1749 (engravings by G. Vasi after Re). *From the Hafod Library*.

## COINS AND MEDALS.

### *Gifts and Bequests:*

33 silver Greek coins of Mende, Paros, Carthage, Cilicia, and Palestine and a tetradrachm of the Roman usurper Uranus Antoninus. *From Mr E. Stanley G. Robinson*.

A rare denier of Count Bertrand of Toulouse (A.D. 1105-12). *From Mr J. Digby Firth*.

The Peninsula gold medal for Talavera and the chain and star of the Grand Cross of the Guelphic Order of Hanover awarded to General Sir Samuel Hawker. *Bequeathed by his grandson the late Mr E. G. A. Hawker*.

The medals awarded to Sir Henry Roscoe and a collection of



medals of scientists made by him. *From his daughter Miss Dora Roscoe.*

The Royal Geographical Society's Essay gold medal and the Wollaston medal (in palladium) of the Geological Society, both awarded to the donor, and the Centenary medal of the University of Christiania. *From Sir Henry Miers, D.C.L., F.R.S.*

A gold medalet struck by the Royal Mint in 1842 to commemorate the discovery of a process to extract the small quantity of gold contained in silver coins. *From Mrs Hedley Calvert.*

Bronze medals commemorating golf tournaments in aid of War Charities organized by the donor. *From Miss Doris E. Chambers.*

A rare variety of the solidus of the Roman Emperor Arcadius and a series of French silver, chiefly prize medals. *From Mrs Howard Thompson.*

## BRITISH AND MEDIEVAL ANTIQUITIES.

### *Gifts, Bequests, and Loan:*

The large collection of prehistoric and Roman antiquities from the neighbourhood of Bournemouth made by Mr J. B. Calkin of Wychwood, Bournemouth. *From the Christy Trustees.*

Pair of Bronze Age gold ear-rings found at Boltby Scar Camp, N.R., Yorks. *From Sir Claude Smith-Dodsworth.*

Finds of the Neolithic Period made during the re-excavation of the Rodmarton Long Barrow, Gloucs. *From the Hon. C. Biddulph.*

Finds of the Bronze Age, including articles of bone and wood, from the habitation-sites in Minnis Bay, Kent. *From Mr F. H. Worsfold.*

Hoard of bronze implements and weapons found by the son of the lender in a Bronze Age habitation-site in Minnis Bay, Kent. *Lent by Major D'A. S. Beck.*

Bone trial-piece of the Viking Period, probably tenth century A.D., found in York Castle. *From Mr L. R. A. Grove.*

Basalt hone with carved mask and incised patterns, probably Irish, ninth century A.D., found in North Wales. *From Mr T. D. Kendrick.*

Inscribed gold finger-ring of the fifteenth century found at Barden, W.R., Yorks. *Bequeathed by Miss J. G. C. Topham.*

Gunner's trimmer, iron inlaid with bronze, found at Rickmansworth, Herts. Seventeenth century. *From Mr T. D. Kendrick.*

Meissen porcelain scent-bottle of about 1735. *From Mr William King.*

Derby porcelain group, and a Longton Hall porcelain group symbolizing Summer. *From Mr William King.*

Frankenthal porcelain figure of Europe. *From Mr William King.*

A collection of 88 pieces, mostly English porcelain, of the eighteenth century. *Bequeathed by Miss Fanny Laura Cannan.*

#### *Purchase:*

Celtic linch-pin with enamelled bronze head, early first century A.D., found in King's Langley, Herts.

### ORIENTAL ANTIQUITIES.

#### *Gifts and Bequests:*

A Sinhalese dagger and sheath with silver mounts; a Pathan matchlock (jezail) with gold filigree ornament and inscriptions; and a gauntlet sword, S. Indian, all eighteenth century. *From the collection of Colonel George Fenwick, 1st Madras Pioneers. From Miss L. Thomson.*

Five Japanese woodcuts by Kiyonobu II, Harunobu, and Kiyonaga; *From Mrs Armytage Greyke.*

A Japanese woodcut: 'Yoshiwara'. Tanzaku print by Hiroshige. *From Mr O. C. Raphael.*

Twenty-five pieces of Japanese porcelain and pottery. *From the Kington Baker Bequest.*

Chinese lacquer box and mirror, formerly in the George Eumorfopoulos Collection. Second or first century B.C. *From the National Art-Collections Fund.*

Blue-splashed T'ang pottery figure of a horse (given in memory of Mr George Eumorfopoulos); and sixteen reproductions of scrolls of Chinese painting and calligraphy. *From Mrs George Eumorfopoulos.*

Eight carved stone reliefs of Buddhist subjects from the NW. Frontier of India. Gandhara school, second to fourth century A.D.;

and a selection from a small collection of Oriental arms, fifteen pieces. *From Mrs E. Malcolm.*

The Moor collection of Hindu images and pictures—360 bronzes; 150 Indian paintings and 84 made by Indians on European paper, and 12 sketches and tracings; 3 wooden figures. Collected by Major Edward Moor, F.R.S., for *The Hindu Pantheon*. *From Mrs A. G. Moor.*

Sixty-eight photographs and plans of the Buddhist Temple at Angkor. *From Mr William Loftus Hare.*

Mughal drawing (c. 1800) showing the Fort and Taj Mahal at Agra. *From the Hon. Anne MacDonnell in memory of Lord MacDonnell, G.C.S.I., K.C.V.O.*

Figure of Hayagriva mounted on a dorje, and two other Tibetan objects from Lei, Ladakh. *From Colonel J. V. Salvage.*

## ETHNOGRAPHY.

### *Gifts:*

Three giraffes' scapulae, used as spades for digging wells, &c. *From Professor C. G. Seligman, F.R.S.*

A series of stone implements and flakes of Wilton types, from a factory site on the top of a kopje about  $1\frac{1}{4}$  miles west of Modderpoort, O.F.S., South Africa. *From Rev. R. H. Tribe, S.S.M.*

Horned headdress, and brass studded string and fur costume from South Africa, and a beadwork apron and hair 'tail' from East Africa. *From Capt. A. W. F. Fuller.*

A pottery figure with jaguar head, probably forming the handle of a receptacle, said to have been found among the Aztec ruins of Tezcoco near Mexico City. *From Mr J. Vigurs.*

A small ethnographical series from the WaPogoro and other tribes of Tanganyika Territory. *From Major and Mrs P. H. G. Powell-Cotton.*

A series of ancient silver objects, comprising a bowl, a spoon, two pins, a balance, a mask and a beaker, also a copper bell and pin, from various sites on the coast of Peru. *From Mr W. T. Smithies.*

An ethnographical series from the Barotse, BaTetela, and other tribes of Northern Rhodesia. *From Mr F. Worthington.*

A shrunk human head, the face painted with red lines, from the Jivaro Indians, Ecuador. *From Capt. Mitchell.*

A penannular gold ring from the Magdalena River, ancient Colombia. *From Miss B. A. Bernal.*

A series illustrating the making of cloisonné enamel, from Japan. *From Dr O. Samson.*

An ivory carved 'ball', which formed the head of a palaver stick and was used as a symbol of authority by chiefs deputizing for the head chief, from the Belgian Congo. *From Mrs M. F. Furlonger.*

An ebony chair, inlaid with ivory, Arab, from Lamu, Kenya; a Somali knife with ivory and silver hilt, a Somali mat with Koranic texts inwoven, a pair of silver ear-plugs worn by Swahili women, and other specimens, including a wooden stool and pottery figurines from the Bush negroes of Surinam. *From Mrs L. Pigott.*

A rare type of gold necklace composed of variegated beads and human masks, and a small gold cup with repoussé ornament, found together in a grave at Etén, Chiclayo, N. Peru; probably Chimu period. *From the Christy Trustees.*

A wooden model of a bullock carriage for passenger transport, from Burma. (Made by a native craftsman for Miss Nellie Munro, postmistress at Maymyo, in about 1900.) *From Mr A. J. Smith.*

A stone implement of 'handaxe' type, with marginal flaking, from Portland, Victoria, Australia. *From Mr J. G. Turner.*

A series of photographs of bronze and terracotta heads and other local antiquities, now in the palace of the Oni of Ifé, Nigeria. *From Mr G. C. Wormal.*

A woman's beadwork apron, with Victorian brass buttons attached to the girdle; probably Bechuana, from South Africa. *From Mrs C. A. Burland.*

A skin-covered stool from Zanzibar and a harp of Azande type, probably from the Sudan. *From the Comforts Collections Committee, Red Cross and St John Fund.*

An ethnographical series, including fine basketwork and weapons of the Watusi, and black pottery of the Batwa pygmies, from Ruanda; also photographs of the Watusi. Collected by Major F. G.

Jackson during his journey across Africa from East to West in 1926. *From Mrs F. G. Jackson.*

A small series of snuff boxes and ear-ornaments from the Kikuyu and Masai tribes of Kenya Colony. *From Mrs E. Hill Tickell.*

Six cloth dolls from Bengal and the Shan States of Burma. *From Dr O. Samson.*

A figure vase cast from a gold-copper alloy, with surface enrichment; and a trumpet-shaped object of the same material embossed with human masks at the proximal end; from the ancient Quimbaya people of the Cauca Valley, Colombia. Formerly in the collection of Lady Davis. *From the National Art-Collections Fund.*

## EXHIBITIONS

AT the end of August the Prehistoric Room was reopened, a small exhibition of Antiquities having been arranged therein for the benefit of overseas soldiers and others who wished to see a little more of the Museum than the selection of Books, Manuscripts, Prints, and Drawings which was shown in the two Ground Floor galleries that were then open to them. Since the attack on London began and the material in those galleries was removed for safety, the Prehistoric Room has housed the only exhibition in the Museum, and has played its part with some success, inasmuch as it still (November) receives some thirty to forty visitors a day. The exhibition is designed not only for the instruction and entertainment of war-time visitors, but also as a possible sacrifice to the perils of war; and it therefore contains no important article that is not abundantly and better represented in the evacuated collections, while the articles that are not duplicates are of such slight intrinsic value that they can be risked without even momentary qualms. In the South Wing of the Room there is a display of models of prehistoric sites in Britain, including, of course, Stonehenge, and there are small accompanying archaeological exhibits and photographs. In the Central Saloon there is an evolutionary series of European prehistoric tools and weapons of stone and bronze, and some newly designed and extremely courageous labels giving an outline of European prehistory and early history from before 550,000 B.C. to the Norman

Conquest. There is also a small case of Romano-British antiquities, and photographs and other illustrations of the Saxon Ship-Burial at Sutton Hoo. In the North Wing there is a display of European ceramics, including some very attractive faience that had hitherto been hidden in the basements, and there is also a miscellaneous curiosity-shop of medieval and later antiquities.

T. D. K.

## PUBLICATIONS

THE Trustees regret that the diminution of Museum activities resulting from the evacuation and storage of the collections, the general suspension of acquisitions by purchase, and the transfer of members of the staff to more urgent duties in other national services, make it necessary for them to discontinue the publication of the *British Museum Quarterly* during the war.

## APPOINTMENTS

The Principal Trustees have made the following appointments:

Mr Alexander Strathern Fulton, M.A., Deputy Keeper, to be Keeper of the Department of Oriental Printed Books and Manuscripts in succession to Dr Lionel Giles, who retired on 30 October;

Mr Basil Gray, M.A., Assistant Keeper, to be Deputy Keeper in charge of Oriental Antiquities.

Mr Bentley Powell Conyers Bridgewater, B.A., to be Assistant Secretary.





*"A book that is shut is but a block"*

**CENTRAL ARCHAEOLOGICAL LIBRARY**

GOVT. OF INDIA  
Department of Archaeology  
**NEW DELHI.**

Please help us to keep the book  
clean and moving.